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Combined with THE ARGUS of San Francisco

The News-Magazine of Art



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AT THE CALIFORNIA PALACE OF THE LEGION OF HONOR,
SAN FRANCISCO.

(See article on page 5. Photograph by Gabriel Moulin, San Francisco)

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An Amalgamation

With this issue THE ART DIGEST takes over the subscription list of THE ARGUS, which, after two years of chronicling the art activities of the Pacific Coast and the West in general, is forced to give up the ghost for lack of funds.

A number of other meritorious publications signified their desire to fall heir to the subscription list of THE ARGUS, when they learned that we were about to discontinue publication. But we have chosen THE ART DIGEST for this honor (if such it be) because we feel that its editorial policy is most nearly in line with the one we have pursued.

We cannot too strongly urge our former subscribers and advertisers to give to THE ART DIGEST the same loyalty that they have given to THE ARGUS, and we promise them that they will not be disappointed.

As a collaborator in the field of art magazine publication, we have closely observed the career of THE ART DIGEST from its very first issue, nearly three years ago. Not without some envy, and with great admiration, we have watched it grow and expand. And now, as we throw in our lot with it, we voice the hope that it will continue to wax and flourish in its mission of taking art out of the realm of elegant "bunkum" and obfuscation,

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—NELSON H. PARTRIDGE, JR.

* * *

THE ART DIGEST will try to deserve the faith which Mr. Partridge has so strongly expressed in it, and confidently takes the bright torch from the faltering hand of THE ARGUS. It will keep that torch burning, and it will lift it as high as its friends give it the strength to do.

THE ART DIGEST was born in California! The idea and the ideal of the publication came to its founder when he was living in San Diego. It was planned there in all its details, then its originator came East and put it into material form. Today it is exactly as it was conceived in California.

Having lived in California, and knowing the strong trend of the Pacific Coast toward the appreciation and the creation of art, it was no surprise, when THE ART DIGEST appeared, to see California take and keep second place, after New York, in the number of subscribers and first place in enthusiasm for a publication presenting the news and opinion of art without bias or commercialism.

THE ARGUS and THE ART DIGEST have been true comrades. They have helped each other all they could, and there has been a friendship between them that was precious.

THE ARGUS, as was to be expected, had a little more circulation on the Pacific Coast than THE ART DIGEST (89 more, to be exact), and the amalgamated publication now has approximately double the subscribers in this territory that either had before. By devoting more and more of its space to the West, it will seek to serve and to deserve.

—PEYTON BOSWELL.

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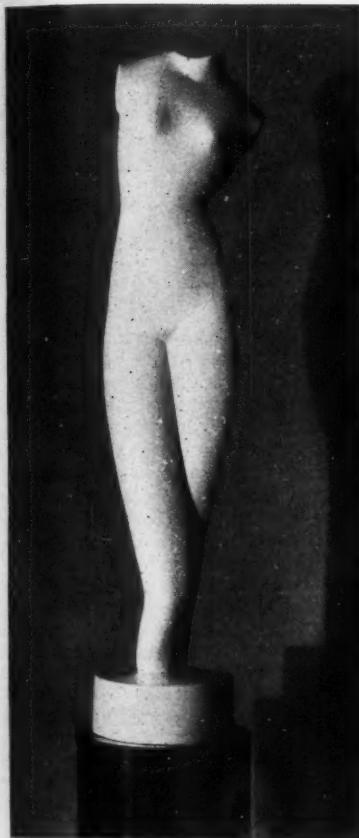
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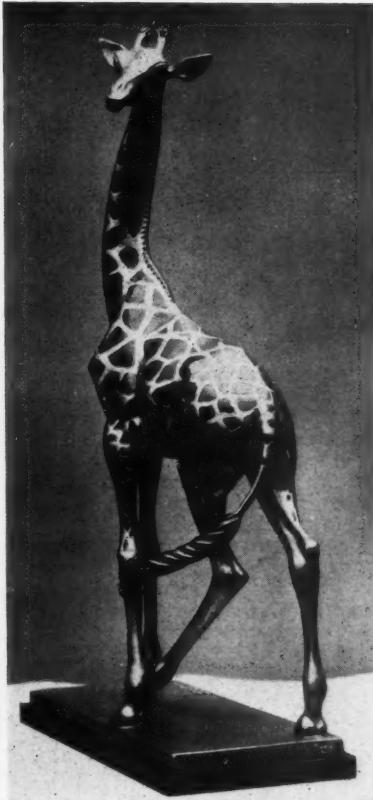
Hopewell, New Jersey, 1st May, 1929

Number 15

40,000 People in One Day View Great American Sculpture Show



"White Torso," by Archipenko.



"Giraffe." Gold bronze with black enamel, by Wheeler Williams.



"Girl with Penguins," by Edgar Walter.



"Kneeling Venus," by Vuk Vuchinich.

Forty thousand persons visited the All American Exhibition of Contemporary Sculpture in San Francisco on the day following its opening. On the afternoon of the first day, 12,000 attended; and on the morrow, which was Sunday, the real crowds came. They have been flocking to the exhibition ever since. It will last six months, and undoubtedly it will have the greatest total of visitors any art display has ever seen.

In selecting the California Palace of the Legion of Honor as the site for the largest exhibition of American sculpture that has ever been held, as one local critic says, the National Sculpture Society, its sponsor, and Archer M. Huntington, who supplied the funds, have conferred upon San Francisco a great honor. The Palace building and the grounds are not only an ideal setting for such an exposition, but San Francisco is now generally recognized as being, next to New

Twenty Times

THE ART DIGEST by its amalgamation with THE ARGUS of San Francisco has doubled its circulation on the Pacific Coast. It now has TWENTY times more subscribers in that section than any weekly art periodical.



"Birdwoman," by George Stanley.



"Helen Wills," by Haig Patigian.

York, the most active contemporary art center of the United States.

But San Francisco is hotbed of modernism, even more than New York, and the show, which is overwhelmingly conservative, has given the critics there a hard bone to gnaw. For San Francisco's sake they want to say nice things, but at the same time they desire to be perfectly understood. They are not averse to making a meal of crow when the table service is so nice, but they retain the privilege of discussing the viands—dispassionately.

The same sort of problem confronted the first layman who was quoted in the press. He happened to be Louis Ferdinand Hohenzollern, 21-year-old second son of the former Crown Prince of Germany. Traveling incognito, he visited the exhibition before it officially opened, and George Douglas, his escort, quoted him in the *Examiner*, as saying:

"I did not think there were so many sculptors in the world as you have in America. Most of the work is wonderful, but how strange that I see so much that does not look American. Some of it is the kind they did much better in Greece thousands of years ago, and some is much like the art my grandfather used to admire, but it is very good. What a splendid building, in what a magnificent site!"

Junius Cravens, critic of the *Argonaut*, after highly complimenting the National



"Head of Salome," by Roy Sheldon.

Sculpture Society, Mr. Huntington, and San Francisco, says that it is only "by laying aside all sentimental considerations that the exhibition as a whole may be judged." Then he proceeds:

"Perhaps the outstanding conclusion that one arrives at, after carefully studying the entire collection, is that sculpture is the least progressive, the most under-developed, of the arts in this country today. With comparatively few exceptions, the majority of the works exhibited reveal no originality, and no tendency toward a true form of national artistic expression."

Mr. Cravens, referring to "the average large sculpture of today," says: "The greater part of it is a pale reflection of what has been done in the old world time out of mind, and the saccharine insipidity which characterizes most of it is sickening. These circumstances would be disheartening were it not that one discovers here and there in the dull morass of weak imitations an occasional piece of comparatively good creative work."

Sixteen galleries of the Palace and all the surrounding grounds are filled with sculpture. "It has been an almost superhuman task," says the *Argonaut*, "that Leon Lentelli and Henry Hering have had to face in their office of arranging the exhibition, and one which they have fulfilled exceedingly well. Only those who have had occasion to watch the project take form, from week to week, as things arrived, may appreciate the many difficulties which these two men had to meet and overcome. Hering was largely responsible for placing the large exterior exhibits, and to Lentelli fell the more exacting and seemingly endless task of arranging the countless pieces of small sculpture, as well as many large works, in the galleries—a labor at which he proved himself to be a model of patience and a tower of strength."

California's Palace of the Legion of Honor is a replica of the Paris building of the same name, and is suggestive of the Parthenon in its architecture. It sits on the summit of a hill, with Lincoln Park surrounding it and the broad Pacific Ocean in the background. Recently in front of it an 80-foot circular pool has been constructed. This pool, the space between it and the court of the Palace, and the court itself have been tastefully ornamented with works by famous American sculptors.

While the exhibition is preponderantly conservative, THE ART DIGEST in selecting the ten works with which it has decorated these two pages has tried to be impartial. Also it has disregarded "fame." It merely reached in and took what it needed for purposes of embellishment.

\$800,000 Collection Coming

One of the most important private art collections in Paris was that of the late Philippe Wiener, banker, who had been collecting old masters, antique furniture and works of art since 1870. Jacques Seligmann & Co. has just paid \$800,000 for the assemblage. It will be brought to New York after an exhibition at the home of the firm, the Palais de Sagan.

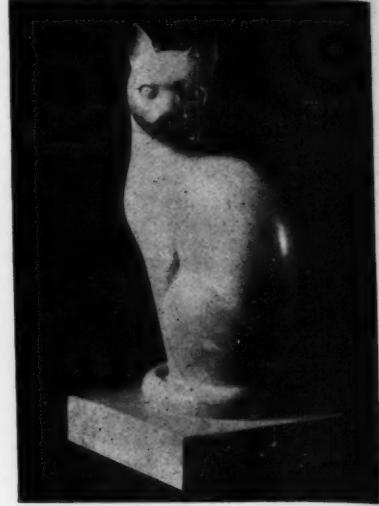
The collection includes canvases by Drouais, Hubert Robert, Huet and Trinquesse. A portrait by the latter is of Mlle. de Chaumont, one of the Paris hostesses of Benjamin Franklin.

Independent Show for State Fair

The "independent" idea has captured a state fair. Under the auspices of the Milwaukee Art Institute, the Wisconsin State Exposition will conduct a no-jury "free-for-all" to which any artist in the state will be privileged to send three oil paintings, water colors, pastels, prints or photographs for an entry fee of 50 cents each. However, the usual "state fair" prizes, aggregating \$350, will be awarded by a jury. Entry blanks may be had from the Institute,



"Gertrude Stein," by Jo Davidson.



"White Marble Cat," by Heinz Warnecke.



"Despair," by Erwin Winterhalder.

Miles of Pictures

Simultaneously, the 161st annual exhibition of the Royal Academy is being held at Burlington House in London and the 142nd annual salon at the Grand Palais in Paris.

In London 1,600 works are being shown out of 12,000 submitted. Among the royal portraits is one of the King, painted before his illness, by Oswald Birley, and one of the Queen, in a rose-colored gown, by I. Campbell Taylor.

Always at the Royal Academy there is some particular work that causes a sensation. The one this year that has set the public agog is John Keating's "The Night's Candles Are Burnt Out," which is both a mystery and a sensation. At the left of the picture a skeleton hangs from a gibbet on a parapet overlooking a wide valley with the shoes still on and shreds of clothing clinging to the bones. A man is placing a lantern in the skeleton's hand. Immediately beneath two men are sitting on a wheelbarrow, one looking very glum, the other drinking from a can. In the centre a man with a gun slung over his shoulder is thumbing his nose at an angry fat man with an umbrella and an artist's portfolio under his arm. At the right of the picture a man, a child and two women are pointing and gazing across the valley, while immediately below them sits another man quietly reading a book.

The visitor to the Paris salon is confronted with 8,000 paintings and sculptures selected from the works sent in by the 40,000 artists who toil there.

The tortured committee of selection worked for three months. The critics think that possibly there may be masterpieces in the show if anyone could segregate them.

"Wendt St." (or "Ave.")

When William Wendt, California landscapist, leaves the Good Samaritan Hospital, Los Angeles, and returns to his home at Laguna Beach he will find that during his absence he was honored by having a thoroughfare named after him. He recently underwent a serious operation, but is now declared to be out of danger and on the road to good health, something he has not enjoyed for the last four years.

When Wendt gets back to Laguna Beach he will find that not only has a street been named for him, but that all the other streets of the beautiful city by the sea have been renamed after American artists. The difference between Wendt and the other artists will be that he is alive, while they are all dead. Laguna Beach claims that its beloved Wendt is the only artist to have a street named after him during his lifetime.

The city council decided to designate the thoroughfares running parallel with the Pacific Ocean as avenues, those at right angles as streets. It is not known whether Wendt is to be a street or an avenue. At any rate it is likely he will find himself at right angles with Wyant, and either bisecting or a close neighbor to Vanderlyn.

When Wendt returned from Europe two years ago, where he went for his health, Laguna Beach decorated her streets in his honor and gave him a great reception and dinner. His latest exhibition at the Stendahl Galleries in Los Angeles was declared by the critics to be the best yet held.

Sir Joseph Buys at Auction a Picture He Sold



"The Crucifixion," by Piero della Francesca.

When "The Crucifixion" by Piero della Francesca (1406-92) and "Madonna and Child" by Fra Filippo Lippi (1406-69), belonging to Carl W. Hamilton's collection, were put up at auction the other night at the Anderson Art Galleries, in New York, it was predicted that the former would bring \$800,000 and the latter at least \$650,000. So important was the event that it became the world's first art auction to be broadcast by radio (station WABC).

But "The Crucifixion" did not bring \$800,000. It was knocked down to Sir Joseph Duveen, who had sold it to Mr. Hamilton, for \$375,000. Nor did the "Madonna and Child," which also had been sold by Sir Joseph, bring \$650,000. Leon Schinasi, cigarette manufacturer and collector, got it for \$125,000.

What was wrong? Certainly the auction house was not to blame, for the sale had been presented to the art world in the most masterly way, with a catalogue bearing magnifi-

cent large-sized color reproductions of the two works, and opinion of all the experts that count.

"Where," asked the *New York World*, "were the rival bidders who were expected to run the price for this Crucifixion up to \$800,000? Where were Andrew W. Mellon, Jules Bache, Jacob Epstein of Baltimore, E. T. Stotesbury and Joseph E. Widener of Philadelphia, or Cyrus McCormick of Chicago?"

Then the *World* printed this: "There were those who said Sir Joseph had retained a major interest in the picture all along and was just taking it in now because he was determined not to let it go for under half a million."

Which was not a very nice thing to say, and something which no English newspaper has ever said when Sir Joseph has bought pictures at auction in London from Duveen-formed collections dispersed by titled English owners, and brought them to America for sale to our super-collectors.

A "Jazz Jangle"

Chicago's water color international—the ninth—has gone modernist with such a vengeance that it has shocked C. J. Bulliet, the modernist editor of the art section of the *Post*, and he says that the Chicago radicals are saying to themselves, "Now that we have it, what are going to do with it?" and that there is worry on the faces of Mrs. John Alden Carpenter and Preston Harrison.

"From the walls everywhere screamed color, raw, raucous and violent. Lines and planes joined in the mad jazz jangle. Only here and there was there a quiet, subdued note—a Picasso harlequin, a Cezanne nude bather, a Gauguin head of a Tahitian, a Rouault fisherman. Verily, it is a 'Modern' show with a vengeance. As in former years, it is overwhelmingly American—and when we get started we know how to show the cock-eyed world!"

"Not that we have gone as far along the way in art as we have in enthusiasm. Two pictures in the show pretty well illustrate

what we are doing. They are by William Starkweather, and he calls them 'Fantasy on the Goya Theme' and 'Fantasy on the Greco Theme.' He has done about the same character of service for these geniuses that the Messrs. Shubert did for Franz Schubert in 'Blossom Time' and for Chopin in 'White Lilacs.'"

Mr. Bulliet says the German pictures "match the French for mastery in execution and surpass them in interest, being a fresher novelty." There are shockers by Georg Grosz, and works by Schmidt-Rottluff, Pechstein, Rohlfs, Dix, Feininger and Kandinsky.

The prizes: Logan medal and purchase prize (\$600), Joseph W. Jicha, "Bahamian Coalman, Nassau;" Logan medal and purchase prize (\$300), Jean MacLane, "Along the Beach, England;" Tuthill purchase prize (\$100), Francis Chapin, "Sheltered Harbor, Roscoff;" anonymous prize of \$100, Robert Brackman, "A Composition;" anonymous prize of \$50 to David McCosh, "Iowa Snow."

Prize Painting at San Francisco's Annual Is Ruled "Unmailable"



"Figure of Woman," in concrete, by Sigismund Sazevich. First sculpture medal.

Print Makers of Hawaii

Prints by a group of fourteen Honolulu artists were shown in April at the Academy of Arts there, simultaneously with a collection of paintings by one of their number, Charles W. Bartlett. The exhibition was surprising in its size and scope. Outstanding, because different, were the wood cuts of Isami Doi, and another youth of Japanese ancestry, Masuo Ogoshi, whose work is marked by striking contrasts in black and white, with touches of humor.

Other print makers included Mr. Bartlett, Verna Tallman, the late John Poole, A. S. MacLeod, John Kelly, H. M. Luquien, Kate Kelly and Arthur W. Emerson.

Important Bequest to Boston

Under the will of George Nixon Black the Boston Museum of Fine Arts obtains a fund of \$150,000 for general purposes and a residuary estate of about \$1,000,000, the income from which is to be used for upkeep and support. Mr. Black also left the museum an important collection of European and American furniture and art objects, together with a group of paintings, including examples by Snybert and Copley.



"Nude," by Edward Hagedorn. Awarded first medal for painting at San Francisco's Fifty-First Annual.

Conceiving that his usefulness would be greater out of jail than in it, the editor of THE ART DIGEST, desiring to reproduce the nude by Edward Hagedorn, which won the medal of first award for painting at the 51st annual exhibition of the San Francisco Art Association, turned the photograph over to the postmaster at Hopewell for a ruling. He sent it to Washington, and Horace J. Donnelly, solicitor of the Post Office Department, informed him that it was "unmailable under the provisions of Section 470, P. L. & R., 1924." So THE ART DIGEST is doing the best it can and reproducing what of the picture it conceives to be "mailable."

The medal of first award for sculpture was bestowed on "Figure of a Woman" by Sigismund Sazevich. The first Bremer prize went to Everett Gee Jackson of San Diego for "Zapotecas" and the second Bremer prize to Constance Macky of San Francisco for "Portrait."

The exhibition was overwhelmingly radical and modernist. "Among the 190 works in various mediums, one could count the really conservative things on the fingers of one hand," said the *Argonaut*. "After viewing the exhibition, one has but to glance through the catalogues of the last annuals of the Pennsylvania Academy, the Chicago Art Institute and the Chicago Galleries Association—not to mention the National Academy, of course—to realize the amazing juvenescence of San Francisco's half-century old art organization."

A feature of the exhibition was the number of works executed in fresco, which, blessed with a suitable climate, California is rapidly making a major medium.

The jury of awards consisted of Ray Boynton, C. Stafford Duncan and Edgar Walter.

The Springville Show

Nearly two hundred paintings by artists from all parts of the country, and including many in the first rank of contemporary painters, comprised the eighth annual exhibit arranged by the Springville (Utah) High School, held during the month of April. The usual crowds from all that section of Utah visited the show. California artists were conspicuous in the catalogue, 23 being represented. There was a group of pictures sent by the Vose Gallery of Boston, which included, by way of novelty, a portrait by Copley. Utah artists, of course, predominated, and they showed 36 pictures.

The pupils of the high school and the local friends of art provide funds each year for the purchase of paintings from the exhibition for the school's permanent collection. This year the choice fell on Clarence Hinkle's "The Punch Bowl" and William Silva's "Twilight Glow."

The exhibition was decidedly conservative, there being few examples of the newer tendencies in art.

Will Show Famous Collection

One of the most important events of the Paris season will be the exhibition at the Bernheim Jeune Gallery from May 25 to June 7 of the famous private collection of Paul Guillaume, consisting of masterpieces by such painters as Derain, Picasso, Matisse, Cézanne, Renoir, the Douanier Rousseau, Modigliani, Utrillo, Marie Laurencin, Soutine, Goerg and Fautrier.

The exhibition will be for the benefit of the Society of the Friends of the Louvre. A splendid catalogue will reproduce 128 of the works. Albert Sarraut, statesman and collector, will lecture on contemporary living art. M. Guillaume was the discoverer of Modigliani, and has been the friend of many famous modern painters.

Southern League Against Tariff

The Southern States Art League at its annual convention in San Antonio voted unanimously against a tariff on art. The League will meet next year in New Orleans. All the officers were re-elected, including Ellsworth Woodward, president, and Ethel Hutson, secretary-treasurer.

Auction Fiasco

After \$1,000,000 worth of free space had been given to it by the newspapers and magazines of the world, \$145,742 was the highest bid for the famous Portland vase at Christie's, in London. The auctioneer threw down his gavel and left the room, leaving the famous 2,000-year-old Roman relic still the property of the Duke of Portland, who, as one of his ancestors did 120 years ago, will loan it to the British Museum. Marquis Titchfield, the Duke's heir, announced that it would not again be offered for sale.

It was expected that American super-collectors would bid as much as \$500,000 for this most famous of all ceramics, and the art world gasped when they didn't. Maybe there is an auction room "jinx" attached to the vase. The Portland family offered it at Skinner's in London in 1786, and it was "bid in" at 980 guineas.

Why didn't an American multi-millionaire buy the vase? Was it because too much publicity has "cheapened" it? Or was it because the so-called lunatic William Lloyd had knocked it to smithereens in 1845, after which the pieces had to be patched together? Do American collectors want their art works in virginal condition, and always get them that way? And if this is true, would they scorn the Venus de Milo, if she were put up at the American Art Galleries, because she wasn't quite as perfect as one of Mr. Ziegfeld's young ladies?

Scores of newspapers printed editorials about the Portland vase. The New York *Times* had one of the best. It doubted if Lloyd was a madman. "He was resolved to find out what the vase was made of. Of chalcedony, said Breval. Of sardonyx, said Bartoli. 'Tis an agate, quoit de la Chaussee. 'A precious stone,' according to cautious Montfaucon. Count de Caylus, an engraver as well as an antiquarian and patron of art, guessed glass. Eighty years after his death he was proved to be right. So William Lloyd doesn't belong in Bedlam, but in the Hall of Discoverers."

But maybe he took a liberty that American super-collectors do not approve of.

Prizes at New Haven Annual

At the annual exhibition of the New Haven Paint and Clay Club the Mansfield prize (\$100) was won by Lester Stevens of Princeton, N. J., for "Winter in Jersey," and the Paint and Clay prize (\$100) by Gertrude Fiske of Boston for "The Major." The third prize went to Margaret Cooper of New Britain, Conn., for a landscape, "The Bridge." The display was especially rich in sculpture.

A feature of the annual was the launching of a campaign for an art purchasing fund of \$25,000. Max Dellfiant in the catalogue said: "The prophets tell us that a new art, a distinctively American art, is in process of formation. . . . We know this new art will have a mighty background of wealth, a physical basis of vast power and a sensitive and imaginative people."

Swedish-American Art Awards

At the 16th annual exhibition by Swedish-American artists in Chicago first prize for painting (\$200) was awarded to J. Theodore Johnson, second (\$100) to Birger Sandzen, and third (\$75) to Carl E. Wallin. First water color prize went to Einar Lindquist and first sculpture prize to Edwin Pearson. Three hundred pieces were submitted, and 110 shown.

Death Whispers "23 Skidoo" to "Tad"

HIS MONUMENT



"Tad," whose cartoons and slang sayings enlivened the world, is dead. After seven years of illness, Thomas Aloysius Dorgan, aged 52, expired in his sleep at his home in Great Neck, L. I., between the residences of James J. Corbett and Ring Lardner. Born in San Francisco, he began his career as an office boy in the art department of the *Bulletin* at \$5 per week. He "picked up" cartooning, and, coming to New York, gave the world "Judge Rummy," which quickly made him famous.

"Tad" was funny with his pencil and equally funny with the wisecracks that emanated from his characters. Scores of them passed into the slang language of the nation. Among them were such expressions as

Jayne Heads Museum

Horace H. F. Jayne of Wallingford, Pa., an authority on Eastern art, has been elected director of the University of Pennsylvania Museum, filling the vacancy left by the death of Dr. George Byron Gordon. Mr. Jayne at present is chief of the division of Eastern art of the Pennsylvania Museum. In 1924 he joined the first Chinese archaeological expedition conducted by the Fogg Museum at Harvard, which discovered the long buried city of Kharo-Koto, visited by Marco Polo in the XIVth century. In 1925 he and Langdon Warner led the second Fogg expedition into the Gobi Desert and Chinese Turkestan.

Put a Skirt on "Leif Ericson"

Somebody in Boston, doubtless in satiric protest against the "purity" movement there, put a skirt on the statue of Leif Ericson. In the morning a policeman with a pole and a hook undraped the Viking.

"nickel nurser," "nobody home," "solid ivory," "cake eaters," "apple sauce," "daffy-dils," "drug store cowboys," "dumb Dora," "indoor sports," "chin music," "23 skidoo" and "cat's meow," and such sayings as "Whaddyamean ya lost yer dog," "Yes, we have no bananas," "You tell 'em," and "The first hundred years are the hardest."

"Tad" was a Broadwayite, and a lover of all sports, principally prize fighting. It was at the Dempsey-Miske fight in Benton Harbor in 1920 that he contracted bronchial pneumonia, from the effects of which he never recovered.

America's cartoonists dipped their pens in black ink in "Tad's" honor. Johnstone's tribute and Bud Fisher's are herewith reproduced, by courtesy of the *New York World*. Millions will mourn along with poor Mutt and Jeff.

OUR PAL By BUD FISHER



Obtains Unusual Effect with Oil and Water



"Holy Family," by Charles S. Chapman.

It is proverbially hard to "mix oil and water," but Charles S. Chapman, N. A., has made a success of it. A year ago he exhibited at the Grand Central Art Galleries 22 "water oils," in which he obtained unusual effects by floating oil colors in a tank of water. Each one of them was sold. Now he is displaying another collection at the same place. The artist says:

"When I first became interested in this method of working, the designs I made were governed more or less by what most people call 'accident' or 'chance,' but which I be-

lieve to be laws of nature. One can put any colors one chooses on the surface of the water, and by stirring the water, natural laws step in and harmonize these colors and give them a beautiful balance of design or composition. By thus experimenting, I was led into a new, brilliant world of color and imagination.

"I claim nothing for these pictures simply because they are done with the two mediums. They satisfy a bit of craving I have had for expression, more than I have been able to express with water color or oil alone."

"Mr. Pipp" Dead

A quarter of a century ago an old man who had come to New York from Baltimore posed for a drawing by Charles Dana Gibson showing him having his fortune told with cards by a little boy of six, who says, "You are going on a long journey." But the journey did not begin until just the other day, 25 years later, when Herman Magnus Reinhold Biengraeber died at a New York hospital. He originated Mr. Gibson's first series of "Mr. Pipp" drawings.

He was America's grand old model. At the beginning of the century he posed at the Maryland Art Institute, and in Baltimore and Washington for Frank Millet and C. Y. Turner. His features appear in many state capitol buildings, court houses and other public structures. After he came to New York he posed for James Montgomery Flagg, Dean Cornwell, Mr. and Mrs. Albert Herter, the Leyendeckers, Robert Stewart, Frederic Dorr Steele, May Wilson Preston, Stackton Mulford and many others.

In late years he had been a protege of Orson Lowell, who, when he heard of his illness, hurried him to a hospital for an operation, from which he did not recover. No one knew his exact age, but it was between 75 and 80. "He was a grand old model," Mr. Gibson said, "the best known in New York among the older group of artists." He had been a great influence on American illustrative art.



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De Laszlo's Latest



"King Fuad I," by Philip de Laszlo.

Philip de Laszlo, the most fashionable of all the world's fashionable portrait painters, who has painted many mighty Americans, passed the winter in Cairo, where he was commissioned to execute four birthday portraits of a mere king, Fuad I. One of these, together with a portrait of the heir to the Egyptian throne, Prince Farouk, is being exhibited in London in May, which is the month of fashion—the "London season." King Fuad is there.

Artists to Fight Prohibition

An Authors' and Artists' Committee to co-operate with the Association Against the Prohibition Amendment has been organized, with headquarters at 21 East 40th St., New York. Eric Schuler is executive secretary. Among the artists and sculptors already on the roll are Paul Manship, Frederick Macmonnies, Maxfield Parrish, Tony Sarg, James Montgomery Flagg, Claire A. Briggs

and Dwight Franklin. On the literary side the membership roll looks like a directory of the better known novelists and poets of America. The committee requests artists wishing to co-operate to send their names to the headquarters.

Bourdelle to Model Foch?

Marshal Foch before his death had the distinction of unveiling an equestrian monument of himself at Cassel, by Edgar Boutry, and now Paris contemplates erecting two or three others. It is proposed that one be by Bourdelle and another by Maillol. Waldemar George, art critic for *La Presse*, suggests that one of these, heroic in size, be placed in the center of the Concorde in place of the Egyptian obelisk.

This critic, deplored mediocrity in war monuments, said: "Neither the sculptor wounded in the war, nor that other type who gets on by intrigue, and has produced nothing else but war monuments, and too many of those, should attempt to put themselves in the same class with Bourdelle," in whose work he says there is "a ruggedness in keeping with the most warlike warrior conceivable."

Monument for Rupert Brooke

A Greek sculptor will create a monument to Rupert Brooke, the young English poet, who perished in the war, for the Island of Skyros, where he is buried. The Egyptian branch of "La Lanterne Sourde" is sponsor.

An Auction Record

Time was when collectors looked askance at portraits of men by the old English masters, no matter how fine, and were willing to pay four or five times as much for female subjects by these artists. But apparently style is changing, and Knoedler's paid the record price of \$77,120 the other day for Gainsborough's "Colonel Nugent" in an auction sale at Puttick & Simpson's, in London. It was painted at Bath in 1764, and measures 92 by 59½ inches.

The following day at Christie's, in London, 126 old masters of various schools brought \$607,000. A record for a George Morland was made when his "Dancing Dogs" brought \$46,200. The highest price was \$89,250 for Van Dyck's "Portrait of Monsieur Jacques Le Roy, President of the Chamber of Commerce at Brabant," a product of the master's Pre-English period. A hitherto unknown Rembrandt, "Portrait of a Warrior," whose owner's father acquired it in Newcastle 60 years ago, was sold to the Savile Galleries for \$81,900.

Hoppner's child portrait of "The Hon. John Cust and the Hon. Henry Cust" brought \$52,500; Romney's "Lady Hamilton as Cassandra" \$44,625; Rembrandt's "Isaac Refusing Esau His Blessing," \$42,000.

It Sounds Like Sarcasm

"There is no such thing as modern art. There is art—and there is advertising."

—Albert Stern.



"Gray Morning," by Bruce Crane, N. A.
Contributed to Founders' Exhibition.

FOUNDERS' EXHIBITION

One of the important events of the year's program at these galleries is the founders' exhibition, at which \$100,000 worth of works of art will be awarded at the

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These Are the Works That Won Prix de Rome



"Steel," by Sidney B. Waugh.

Nearly every one interested in art—whether radical or conservative—will want to know the sort of compositions that won



"Flight from Earth," by John M. Sitton.

for their creators the 1929 Prix de Rome, and THE ART DIGEST takes pleasure in reproducing both of them herewith. "Flight from Earth," by John M. Sitton, aged 22, of Greenville, S. C., who will graduate from the Yale School of Fine Arts in June won the prize in painting. The jury that favored him was composed of E. H. Blashfield, Arthur Covey, Barry Faulkner, Douglas Volk, Ezra Winter and Salvatore Lascari.

The sculpture prize was awarded to "Steel," by Sidney B. Waugh, aged 25, of Amherst, Mass., a special student at Amherst College, who studied architecture for two years at "Massachusetts Tech," and was the pupil of Henri Bouchard, sculptor, in Paris, 1927-9. The jury consisted of Her-

The Italian Show

Signor Mussolini has put the stamp of Fascist approval on the exhibition of Italian old masters and sculpture that will take place in London next January. He has appointed Signor Modigliani, director of the Brera Gallery, as Italian commissioner at the exhibition.

However, it is from English collections that the bulk of the treasures will come. England during the XVIIth and XVIIIth centuries was distinctly under Italian cultural influence, and this is reflected in the number of masterpieces of Italian art in English public and private collections.

Last January and February a great exhibition of Dutch old masters was held in London, and the year before a Flemish and Belgian exhibition.

Distress of British Artists

Sir William Llewellyn, president of the Royal Academy, in a report stated that the distress of British artists is fully as great as that of the unemployed miners. "Often this state of poverty is found in the homes of artists who have done good work, but who no longer have sales for their productions," he said. "There is no world so susceptible to the changes of fashion as the world of art."

bert Adams, James E. Fraser, John Gregory and Charles Kech.

Both Messrs. Sitton and Waugh received honorable mentions in the competition last year. Those who got honorable mentions in painting this year were: Olindo Ricci, New York City, first; John E. Otterson, New Haven; Enrique L. Ruis, Manila, P. I.; Thomas M. Stell, Jr., Dallas, Tex. In sculpture: William Marks Simpson, Jr., Norfolk, Va., first; Waren T. Mosman, Bridgeport, Conn.; Isamu Noguchi, New York.

The total cash value of each scholarship is estimated to be \$8,000. Each of the winners will receive \$1,600 a year for three years, with residence and studio at the American Academy in Rome, and an allowance of \$500 for transportation to and from Rome. The winners will also receive free membership in the Grand Central Art Galleries.

There were 24 competitors in painting and 10 in sculpture. All of the works were shown at the Grand Central Art Galleries.



"Sir Isaac Newton"

By John Vanderbank (1694-1739)

[One of four portraits of Sir Isaac Newton by this master, the others being in the Royal Society, London; Trinity College, Cambridge, and the National Portrait Gallery, London.]

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The Luxembourg

The Luxembourg, apparently, has turned "modern." The removal recently of scores of works by long dead artists and Impressionist masters to the Louvre and to provincial museums left several splendid galleries empty, and in the work of filling them, says Alvan F. Sanborn, writing from Paris to the Boston *Transcript*, "radicalism obviously has the whip hand."

"In the new rooms one fancies oneself in the autumn salon. Indeed, the wits, impressed by the number of 'fauves' the museum harbors, refer to it as 'the menagerie.' If all the significant ultra-moderns are not in evidence, it would seem to be not because they are not wanted, but simply because the time to assemble them has been lacking. Given the presence of such innovators as Henri-Matisse, Derain, de Segonzac, de Vlaminck, de la Fresnaye, Marie Laurencin, Fauconnet, Manguin, Utrillo, Lhote, Bissiere, Rouault, Van Dongen and Bracq, one sees no good reason to suppose that other audacious experimenters will not be welcomed."

"All this is exceedingly interesting and useful to the Frenchman who desires to keep in touch with the latest manifestations of his country's art and to the foreigner who, having only a few hours to spare for the purpose, wants his information about contemporaneous French production centralized. And yet one may well be appalled, however open-minded one's attitude, when one reflects that this collection, which is only provisional, is an anteroom of the Louvre, which is definitive and should admit only absolutely unassailable values."

The Luxembourg, founded in 1818 to serve as a feeder for the Louvre by acquiring the works of living artists, was supposed to keep such works only ten years after the painter's death. Leonce Benedite, curator from 1889 until his death in 1927, is blamed for the rule's violation. He desired, it is

said, to keep out of hot water, which would have made him uncomfortable had he sent away the older pictures and filled their places either with modernist or academic works.

So Ziem was allowed to keep his place in the Luxembourg eighteen years after his death, Herbert, twenty-one; Carriere, twenty-three; Henner, twenty-four; Bouguereau, twenty-five; Pissarro, twenty-six; Benjamin Constant, twenty-seven; Sisley, thirty; Gustave Moreau and Puvis de Chavannes, thirty-one; Chaplin, thirty-eight; Baudry, forty-three; Bastien-Lepage, forty-five; Manet, forty-six; Fromentin, fifty-three, and Bazille, fifty-nine.

Will Join Lautrec Fragments

A recent number of THE ART DIGEST told of the death of La Goulue, French dancer who was at the hey-dey of fame in the 90's, and who was a favorite subject of Toulouse-Lautrec. Her booth at the Foire du Trone was decorated in 1895 with two large panels by the artist. A dealer later cut them up and made eight pictures. The last of the fragments has just been acquired by the state, and M. Henri Verne, director of the National Museums, has decided to have the panels restored.

Palette and Chisel Club Prize

At the 35th annual exhibition of the Palette and Chisel Club of Chicago the Lydia Bontoux purchase prize of \$300 was awarded to Othmar Hoffler's "Thoughts A-Sea," and the Municipal Art League prize of \$100 to C. Curry Bohm's winter landscape.

She Danced



Greek Grave Stele. 5th Century B.C.

Since the age of Pericles, Greece has been plundered of its works of art in turn by the Romans, by the Renaissance Italians, and finally by all Europe. And now stringent laws have been enacted by the Greek republic governing the exportation of whatever may now be found.

The Minneapolis Institute of Arts has been fortunate in obtaining the grave stele here pictured. It is of Pentelic marble and evidently depicts a girl of wealthy family who died young and was fond of dancing.

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Fragment That Afforded an Entire Dispute

Fragments of sculpture are usually thought of as descending from the ancients, mutilated by the vicissitudes of time. But Marvin Marr Albright's "Fragment," which won the Robert Rice Jenkins prize at the recent exhibition of work by Chicago artists at the Art Institute was new enough to start an argument. "Every artist who has seen it," wrote Meyer Levin in the *Chicago Daily News*, "has come away speculating as to whether this object is simply a cast from a living model, or truly a plaster from sculptured clay. I have heard two pretty hot arguments on the subject this week. Of course, the fragment is a work of sculpture, an uncannily realistic piece of modeling.

"When Rodin first exhibited his 'Man of the Iron Age' (or is it 'Bronze') there was a tremendous furor among the critics and among his fellow sculptors. It was charged that this statue was not a piece of sculpture at all, but a cast from a live model. The discussion was only ended when Rodin, before a jury, proved that the model was shorter and in many ways structurally different from the cast figure.

"Why is Albright's cast only a fragment? One sculptor who looked at it said: 'Look at that swell hunk on the side! How could he keep from carrying it around? That's a grand muscle there, right under the arm!'



"Fragment," by Marvin Marr Albright.

If he had finished this thing as a complete statue the effect would be colossal. It would make him one of the greatest masters of our time. . . . Maybe we have a sculptor in Chicago."

The Romney Affair

The dispute over the Romney portrait of Elizabeth, Duchess of Sutherland, is becoming more tangible and more interesting. Now that Lawrence P. Fisher of Detroit through Howard Young has acquired for \$250,000 the original from the Duke of Sutherland, P. G. Konody, art critic of the *London Observer* and the *Daily Mail*, has come out with a statement that the first picture, for which he paid \$150,000, is also a true work by the English master.

"The picture has all the characteristics of an original by Romney," said Mr. Konody. "It has nothing in common with inferior and obviously modern copies. It is painted on canvas invariably used by Romney. The tones tally exactly with the tones of Romney's palette. The pigments are Romney's pigments and the craquelure proclaims clearly that the picture was painted in the eighteenth century. Moreover, the handling is too free and sure to be the work of a copyist.

"If the picture is not by Romney it would be interesting to know who was the unknown eighteenth century painter who was able so closely to approximate Romney's manner."

A. L. Nicholson, the London dealer from whom Mr. Young acquired the disputed portrait for Mr. Fisher, has written to the Duke insisting that his picture is a genuine Romney and asking him to substantiate his assertion that it is a mere copy or withdraw the statement. The dealer asserts that it is an earlier portrait of the Duchess, prob-

ably his first impression of the sitter, and that the Duke's statement has "branded a fine and true picture throughout two continents as a worthless copy."

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New York Season

Walt Kuhn mounted two or three rungs on the ladder as a result of the loan exhibition of his paintings at the Downtown Gallery. For one thing, the critics hailed him as an original artist rather than an imitator. The *Post* said he "seems to have emerged from cubism and all the other isms which he penetrated and has come out on the other side into a remarkable serenity and authority of expression. In fact, the casual beholder might suppose that some of these recent figure paintings were academic, if it were not easy to perceive where their apparent suave simplicity is built on a profound research of form and three-dimensional design. 'Janice' is an excellent type of his recent work. The directness, the power of integrating personality and beauty of textures of flesh and hair into a strikingly simple design make this canvas one of the high spots of a show which has many high spots."

Henry McBride of the *Sun*, who has often severely criticised Kuhn for imitating Pascin and Derain, told of a recent incident at the sale of the Arthur B. Davies collection, in which a wit said out loud when, just after the sale of a Kuhn flower-piece, a Derain flower-piece mounted the auction block: "That's the original Derain." "Cruel?" asks McBride. "Possibly, but it can now be told, since the Downtown exhibition puts a new aspect upon Kuhn's art and ends the possibility of future jokes of the kind."

"The new Kuhn paintings are miles beyond anything he has previously shown. They are broadly painted and well designed, so that they carry to any distance. The drawing has a loose-jointed flexibility that adds immensely to the style. More important still there is an indefinable something in all the pictures that dates them as of this period. There is a little Derain in them, but so little that it practically no longer matters. Were we to get the new Luxembourg Museum, for which we are planning, tomorrow, I should be willing to include any of the collection in it."

* * *

A large display of garden sculpture at the Milch Galleries, which includes work by men and women of diverse tendencies, from Edward McCartan, Harriet Frishmuth and Mario Korbel to Archipenko, Heinz Warnecke and Roy Sheldon, gave the critics an opportunity to offer a little advice. The *Brooklyn Eagle*, radical, said:

"Accomplished as is the majority of the work shown, one is forced to the conclusion that in this special branch of decorative sculpture the imaginations of Americans is singularly dormant. Traditional motives and methods of expressing them predominate—nymphs and satyrs, turtle and duck babies, water sprites, Pans and all their kin are in evidence. It is time for the sculptor who is going in for this sort of work to look about him and realize that there are other mediums and other formulas possible, notably ceramic mediums."

"In European garden exhibitions colored faience sculpture has proved especially attractive for fountain figures and bird baths. And this is not necessarily a modern note, but a revival of an old tradition of garden decoration—one which continues to be used in China and Japan."

The *Herald Tribune*, conservative: "The fountain, the grotto, the formally landscaped vista, the garden patio and the house itself

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are all taken into consideration. To enrich with sympathetic creations these features of the country home and grounds the artist is forced to spur his imagination often to an extent unequaled in his less purposeful creations. Yet the range of ideas applicable to fountains, in particular, remains distinctly limited.

* * *

George Kolbe, who is generally conceded to be Germany's foremost living sculptor, and concerning whom Dr. Valentiner has written a book, held his first one-man show at the Weyhe Galleries. It consisted mainly of nudes, but there was shown some portraits. The display was important because there will probably be a vogue for Kolbe in America. The Brooklyn *Eagle* said:

"Kolbe typifies the changed point of view characteristic of contemporary German art. The heaviness and sentimentalism hitherto supposedly characteristic of German art has given way to a new found sensibility and attenuation of form. The graceful, ingratiating, but none the less powerfully constructed figures included in the exhibition substantiate this opinion. It is a new note in sculpture for the American art lover, who has believed the world of form to be bounded on one side by Maillol, Bourdelle and Despiau and Mestrovic and Epstein on the other. Kolbe's serenity and lack of Teutonic dualism and mysticism is described

as 'Heiterkeit' by the Germans and largely accounts for his great popularity."

The *Times*: "Germany has produced no more appealing sculptor. In Kolbe a rare quality of lyric loveliness unites with a plastic sense that seldom if ever leads him astray. The beauty of ideal Greek sculpture is brought repeatedly to mind: Maillol also, if you will, though Kolbe's work in no salient respect derives from anything French. It is a remarkably clear expression of a personality whose spirit gives life to forms that in turn report multiple phases of visual experience. These active and yet serene bronze figures, most of them small, are modeled by a hand working in closest sympathy with the inspiration that directs."

The *Sun*: "Kolbe, like the Greeks, builds upon a general knowledge obtained from a study of many models and in consequence his people are always free, breathing, alive. To walk around them is an especial pleasure; one is always coming upon fresh truths, beautifully expressed. The finish employed on most of these sculptures is very agreeable, and something in the glinting lights of the semi-gilt surfaces adds greatly to the effect of life."

* * *

"In his Intimate Gallery Mr. Stieglitz is showing a group of five paintings by Charles Demuth," say the *Herald Tribune*. "One of them is another of his delightful studies of still life, 'Cabbage and Rhubarb,' a de-

sign lifting a prosaic motive into an atmosphere of interest and beauty. The other pictures belong in that strange world of abstraction which is beloved by the modernist. What is intended in such things as the 'Design for a Broadway Poster,' or the one called 'I Saw the Figure 5 in Gold,' we do not pretend to guess. But how well they are drawn! Mr. Demuth is a polished draftsman and craftsman. He may be too recondite for our taste, but we get from his work the pleasure that is to be got from a man who knows his trade."

But Henry McBride in the *Sun* comes forward with an explanation of "I Saw the Figure 5 in Gold." It is a line from a poem by William Carlos Williams, and the reference is to a fire engine in a swift New York street scene. The critic says there are few of New York's six million inhabitants who have not at some time "been petrified in the middle of the roadway by the dread sound of the oncoming sirens, and have scuttled to the comparative safety of the sidewalk just in time to see the engine speed past, and few of the said six million, I dare swear, but would confess, once their agitations had subsided, that the spectacle is one of the finest that modern life affords. Personally I don't think an ancient Roman chariot race can have been a patch on it.

"Mr. Demuth's work is intellectual rather than emotional. Mr. Williams, the poet, permits himself a rough edge once in a

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while; not so Mr. Demuth, the painter. The whole thing is there, and very handsome as I said before, but it is somewhat as though Henry James or Edith Wharton were viewing the episode from a thoroughly protected vantage point."

* * *

The critics particularly liked an exhibition of batiks by Theona Peck Harris at the Little Gallery. The *Herald Tribune* praised the charm of her color, and said: "There is a Gothic tapestry motive, with brightly costumed figures projected upon a rich millefleur ground, that is especially handsome, and so are the gracefully drawn figures of Japanese women, adapted from Japanese prints. One may judge from these that Mrs. Harris is more interested in traditional styles than in the creation of new subject matters. The more original Pegasus motive and the gazelle-and-willow-tree piece are, however, clever conventionalizations, the colors being, in addition, very delicate and harmonious."

The *Sun* said of the batiks: "All of them are decorative and have been given a special character by the artist."

* * *

Concerning the exhibition by M. Elizabeth Price at the Grand Central Art Galleries, the *Herald Tribune* said: "Decorative panels by Miss Price have from time to time left a favorable impression in local exhibitions. Just now some thirty-odd of her paintings have a room to themselves and confirm the sympathetic opinions she has hitherto invited. She paints over-mantels, screens and other decorative compositions,

using flowers against a background of silver or gold and in some cases employing the figure or ancient galleons. Whatever her subject she draws it skilfully and brings it within the confines of an effective pattern. Her color is charming and there is a fresh, individualized note in her productions."

* * *

George Leslie Hunter, a Scotchman who, together with J. D. Fergusson and Peploe, both of whom have shown in New York, belongs to the "Modern Scotch school," held his first American exhibition at the Ferargil Gallery. Some of the paintings were still lifes, but most of them were landscapes of Provence and Southern France. Some of the critics saw the influence of Matisse. The *Sun* said, speaking of both Fergusson and Hunter: "All the foreigners on the hospitable French shore are, whether they know it or not, making constant apologies under their breath. If it is a case of living in France for one's health there is nothing more to be said, but if not, then both these Scotchmen should hie back to Scotland as soon as possible."

The *Times*, seeing a resemblance rather to Van Gogh than to Matisse, said: "The color and light of Provence have not filled him, as they did Van Gogh, with an unbearable ecstasy that was close to agony; his emotions are of a less intense and more pleasant kind. In a sympathetic and lively style he records the blue of the Mediterranean and the purple of mountains seen above red-roofed houses. . . . His painting cannot be said to be particularly weighty; he does not bother much with such matters

as depth or tactile values or three-dimensional form, and one feels that a less casual attitude toward these problems would result in a gain in strength. His work remains, however, fresh and gay and enjoyable."

The *Herald Tribune* said Hunter's effects were "achieved by rather novel means—the use of a thick white ground preparation laid on panel, the surface left rather rough, and by the applying of the brush to it with a decisive accent. The result is distinctly forceful, though varying in success."

* * *

One of the most novel exhibitions of the season was the display of artists' self-portraits at the G. R. D. Gallery. Thirty participated, mainly those of the new school. "It is interesting to observe how these artists see themselves," said the *Times*. "In a few cases there is an evident desire to appear a little more noble than is perhaps warranted by the facts, but most of the portraits are remarkably detached and honest. Indeed, if there is any distortion of the truth it is usually in the direction of humorous self-depreciation. These painters, on the whole, seem to have few illusions about themselves, and if they do not give back exactly the image that they see in the mirror it is rather on the side of caricature than of flattery that they err."

Henry Matson, whose self-portraits are something of an institution, has sent one of the best of them. Katherine Schmidt shows the strong and beautifully painted portrait of herself before an easel, recently seen at the Daniel Gallery. Henry Schnakenberg's portrait also stands out as a piece

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of painting, sober and restrained but thoroughly understood. Sophisticated, skillful handling and penetrating feeling for character mark Georgina Klitgaard's self-portrait. Arnold Wiltz places himself in wintry outdoor costume against a background of woods and snow-covered hills—a striking and effective portrait. Harry Gottlieb's picture is characteristically strong and sensitive; Joseph Pollet's fresh and vigorous."

* * *

The American Women's Association opened the large gallery in its beautiful new building at 353 West 57th St. with an exhibition of paintings by its artist members.

The *Herald Tribune* said: "Many of the members are well known in the exhibition field, but here they give an especially good account of themselves in a setting well suited to the showing of their work. The room is spacious, allowing for the pictures to be hung without crowding, and the color scheme is soft and harmonious."

Among the exhibitors were Elizabeth Price, Marion Hawthorne, Ruth Payne Burgess, Lucile Howard, Bertha M. Peyton, Helen Young, Harriet Lord, Christina Morton, Jane Peterson, Mary Nicholena MacCord and Cecil Clark Davis.

* * *

Two of the winners in the last Dudensing competition for gallery recognition held their shows there—Robert Fawcett and Michael Baxte. The *Herald Tribune* said of the latter: "His color, especially in his Algerian landscapes, is particularly notable, being rather soft but agreeably warm in tone. He is obviously a sensitive painter, for whom color assumes an importance ahead of form, though more serious attention to drawing would not be amiss in his work." The

Times called Mr. Baxte "an artist of considerable subtlety, not too strong, perhaps, and sometimes a little uncertain, but always sensitive and interesting. One feels in each of his pictures an absorption in his subject and an individual manner of looking at it. He has a very attractive color sense, warm, sensuous and unexpected, which seems natural and unforced."

The *Times* said of Mr. Fawcett's paintings: "A number deal with negro life, with a sympathetic and not too obvious humor. There are figure paintings, striking in color but somewhat conventionalized in drawing. Several still lifes of fruit and flowers, effective as decoration, if a little hard, are perhaps the most successful.

* * *

Miss E. M. Heath, a California painter, brought her views of the rugged Monterey coast to Babcock's. "It is what one might call a one-theme exhibition," said the *Herald Tribune*, for her work varies but slightly in context, and the point of view remains pretty much the same throughout. Miss Heath gives you again and again impressions of the massive coastal rocks, the boiling surf and the twisted cypress trees. Many of them are well painted, with becoming solidity of ground masses and a telling sense of the powerful, heaving motion of the seas. Her color is a little heavy, but in composition her pictures are generally well balanced pictorial versions of the setting."

The *Times*: "These subjects are painted with sincerity and a thorough feeling for picturesqueness, if with no great amount of brilliancy. The artist's methods may seem a bit old-fashioned compared with certain of our more dashing marine painters, but this lack of superficial cleverness is rather refreshing than otherwise."

Mrs. Dennett, Artist

The art world will take more interest than any other section of the American nation in the "cause célèbre" arising from the conviction in Brooklyn in the court of a severe U. S. judge from Connecticut of Mrs. Mary Ware Dennett because of her pamphlet, "The Sex Side of Life," which for years has been circulated by churches, W. M. C. A.'s and physicians but which at last had come to the notice of the "prohibitors." Mrs. Dennett is an artist and craftsman.

Studying first in the art school of the Boston Museum and later under Arthur Dow, she became head of the School of Design and Decoration of Drexel Institute in Philadelphia. Later she became director of the Handicrafts Shop in Boston and was active in organizing the Arts and Crafts Society. For years she was a writer and lecturer on arts and crafts, as well as a consulting decorator. Her home, which the purity fanatics hope to break up with a prison sentence, is described by the New York *World* as "a delightful spot, for she is an expert home-maker."

Will Irwin in a two page protest in the magazine section of the New York *Herald Tribune*, said in part: "Notoriously, that Victorian age from which we have but lately emerged was a period without precedent in the world's annals for mealy mouthed hypocrisy and concealment on all subjects concerning sex. A lady's legs were never shown in that day, and by the same token must not be even mentioned. As the era sunk deeper into the slough of purity, the same prohibition was extended to gentlemen's legs. The word could be used only as regards the lower animals."

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Those who have thought that the vogue for early American furniture among collectors had nearly run its course were disabused of the idea when the Howard Reifsnnyder collection of Philadelphia, including a few pieces of glass and other objects, was dispersed at the American Art Galleries, New York. It was one of the most memorable auctions ever held in America, and the 717 items of the catalogue brought \$605,449. The proceeds of the last session,

at which 153 items were sold, amounted to \$387,522.50. These figures, impressive as they are, were dwarfed in interest by the sensational prices of \$44,000 paid for a Philadelphia highboy, and \$33,000 for a Philadelphia armchair. If these had been French signed pieces that belonged to Marie Antoinette it is doubtful if they would have brought more.

The \$44,000 highboy, which was acquired by Henry F. Winthrop, a private buyer, and which was formerly owned by the Van Pelt family, was made in Philadelphia about 1770 and is an outstanding example of Chippendale in the rococo taste. It is 7 feet 11 inches tall and 45 inches wide, and has the original strap-scrolled Chippendale brasses with bail handles. The rosetted, scrolled pediment has two flaming vase finials and is centred by a leaf-scrolled cartouche.

Applied rococo scrollings, floral festoons and drooping stalactites enrich the frieze above the drawers. The front has five small drawers above three long drawers, between quarter-round fluted pilasters. The under body has one long upper drawer and three beneath. The centre one of the three beneath is adorned with a rosetted shell carving, flanked by interlaced leaf scrollings.

The highboy has a valanced and leaf-carved apron, bracketed cabriole legs with pendent acanthus foliage terminating in ball-and-claw feet. It is described with illustrations in Holloway's "American Furniture and Decoration."

The \$33,000 armchair was bought by Thomas Curran, all of whose purchases are said to have been made on behalf of the Pennsylvania Museum. It is a "sample" chair by Benjamin Randolph, carved in Chippendale's French taste with a serpentine arched back, wings, closed arms and a seat in deep green diapered velours. The flaring arms end in leaved volutes and have incurvate supports carved with acanthus. The valanced seat rail is scratch-carved with a lozenge lattice and is carved in relief with



The \$33,000 Philadelphia Armchair.

rocaille-roccoco scrolled leafage centring a portrait head said to be of Benjamin Franklin. The cabriole legs, cartouched at the knees, end in furred paw feet.

Mr. Curran also bought for \$26,000, which constituted another record, a carved mahogany Philadelphia chest-on-chest also made about 1770. It has been ascribed to Jonathan Gostelow and also to the recently discovered Edward James. The leaf-scrolled pediment has a pierced lattice of "C" scrollings centred with a carved basket of flowers, fruit and leafage. A dentiled cornice surrounds a frieze carved in fretted strap scrollings. Two small and four graduated long drawers are between quarter-round fluted pilasters. The molded underbody has three long drawers and fluted pilasters. The gilded bail handles have floral escutcheons. The molded base is on Chippendale bracket feet. This, too, has been illustrated and described by Holloway and others.

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Cradock House

The Society for the Preservation of New England Antiquities is now raising funds for the purchase of the Cradock House at Medford, Mass., having already acquired more than a score of Colonial and Early American homesteads. The Boston *Transcript*, furthering the project in an editorial, says:

"If ever a Colonial house deserved preservation for its inherently representative and beautiful qualities, it is the old Cradock House. It is quite likely that the house was not built by or for Governor Matthew Cradock. Probability favors the account of its construction by Peter Tufts. It is, therefore, unsafe to assign to it a date so old as that which is claimed for it, namely, the year 1639. But this supposition does not lessen its value as a monument of a very dignified Colonial past."

"It is, unlike most of our old Colonial houses, built solidly of brick, not of wood. The bricks are of a size and shape not known to be made in New England, and the assumption is, therefore, that they were freighted from England. The house is immensely good to look at, and well worth the study of architects whose very commendable specialty is the Colonial style."

"Medford is very rich in old houses. The Cradock mansion is second in interest there only to the younger and noble Royall house, which is already a public monument."

A Window for a Circuit Rider

Charles J. Connick of Boston has created for Kenyon College, Gambier, O., a stained glass window depicting the life of Bishop Philander Chase, one of the early circuit riders.

THE ART DIGEST'S advertising columns have become a directory of the art and antique dealers of the world.

A New Pottery



Hanging Lamp, by George Frederick.

The New Bedford (Mass.) *Sunday Standard* devotes a page and a half to the new pottery venture of George Frederick at Vineyard Haven, and the Trenton (N. J.) *Sunday Times-Advertiser* prints a full page. Mr. Frederick last year resigned as instructor in architecture and pottery at the Trenton School of Industrial Arts to establish a kiln on Martha's Vineyard. Already his pottery, because of its color and beautiful design, has been displayed at such places as the Little Gallery and the Potters' Shop in New York and the Society of Arts and Crafts in Boston, and several pieces have been acquired by museums. He recently made a set of 200 cups and 200 plates for the museum at Rochester.

The potter is the son of Frank Forrest Frederick, founder of the Trenton School of Industrial Arts. He took a degree in architecture at the University of Pennsylvania, thus acquiring an unusual basis for a craft-potter. The family has a home called Dreamacre at Vineyard Haven, and

art lovers have found that George Frederick often has put the colors of the sea into the product of his kiln. He uses the clay that comes from Makoniky, a place on the island. He favors abstract design and motifs from nature in his work, and undertakes the creation of sets to harmonize with schemes of interior decoration.

Trenton, where Frank G. Applegate was active as teacher and creator, is proud of its potters and its great pottery industry, which produces everything from dainty and costly china to heavy commercial wares.

A Connecticut Room

An early Connecticut room, which will be known as the "Josephine Koon Room," has just been opened at the Minneapolis Institute of Arts, the gift of Mrs. C. C. Bovey in memory of Mrs. Martin B. Koon. The paneling, which covers only the fireplace wall, the rest of the room having been finished originally in plaster, comes from a house at Faxon, near New Haven. The room dates from about 1740. It is adjacent to, and opens into, the "Providence Room" of about 30 years later, and it exemplifies the transition from the primitive one-room hut of the XVIIth century to the comparative luxury at the end of the XVIIIth.

The room has been provided with furniture of the period, from corner cupboard and panelled chest to burl bowl, pewter jug and pipe box.



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Prize Winning "Leda" Not Exactly Classical



"*Leda*," by Thomas Handforth.

The Philadelphia Print Club is holding its sixth annual exhibition of American etchings. In response to its invitation, 221 artists residing in 25 states and Hawaii submitted 450 prints. Eighty-three of the artists came from New York, and 32 from Pennsylvania. But of the mass submitted only 113 were accepted.

"The American scene again is to the fore," commented the *Public Ledger*. It is a conservative show, for, said the *Inquirer*, "there are few specimens of advanced modernism among these etchings. It appears to be chiefly the lithographers of today who devote themselves to such expression."

"A quaint sense of fun," says the *Inquirer*, "as well as a thorough appreciation of beauty and skill in accomplishment, must have impelled the jury to award the Charles M. Lea prize to Thomas Handforth for his 'Leda.' Such a distinction naturally makes this etching the outstanding one in the exhibition, but Mr. Handforth's interpretation of the classic legend, which figures so importantly in the first scene of 'Tannhaeuser,' together with a similar 'joyful' instance involving 'Europa and the Bull,' is one which will cause well-bred smiles on the part of those who are versed in ancient lore. For

here we find a not at all Grecian lady, but a fully clothed uncouth European peasant girl of the present day, gazing with complete innocence through tropical foliage toward several swans and a duck, whose attitude toward her is one of supreme indifference. It is a truly beautiful plate, soft in tone, of no great carrying power, delicate in line and of patently noble composition."

Honorable mention was given to Albert W. Heckman for "The Village."

The Block Print Annual

The Third Annual Exhibition of American Block Prints, which the Philadelphia Print Club organized in the middle of the season, has found a summer home at the Brooklyn Museum, where it will be available to New York print lovers and visitors until August 1.

The *Post* said: "It is an important collection showing the work being done in this medium by artists in this country; in fact, it includes nearly all the names of artists who have been known for the excellence of their work in this form of expression. The show has a wide range from conservatism to modernism and for this reason has a distinct and delightful sparkle."

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Advertising Art



Pen-and-Ink Design by Rockwell Kent.

The Art Directors Club of New York is holding its eighth annual exhibition of advertising art at the Art Center during May, and is displaying 280 examples selected from more than 5,000 submitted. The jury was composed of Mrs. Charles Dana Gibson, Mrs. Helen Appleton Read, Lee Simonson, Paul Manship, Frank Rehn and Frank Altschul. Nine medals, designed by Paul Manship, were awarded, and several honorable mentions made. In the division of "Paintings and Drawings in Color," the medals were awarded as follows:

Figures—McCall's Magazine (advertiser); Calkins & Holden (agency); E. A. Georgi (artist). Still life—Oxford Paper Co.; W. L. Brunn, Inc.; Joseph Sinel, artist. Miscellaneous—Wright Aero Corp.; Pedlar & Ryan, Inc.; Frank Lemon, artist.

Other awards of medals: Posters and car cards—Bamberger; Harry G. Bollin Studio, artist. Black and white—Saks-Fifth Avenue; Vladimir Bobritsky, artist. Pen and ink—Marcus & Company; N. W. Ayer & Son; Rockwell Kent, artist. Decorative designs—Brokaw Bros.; The Aldus Printers; R. Ruzicka, artist. Photographs—Oxford Paper Co.; W. L. Brunn, Inc.; Ralph Steiner, artist. Merchandise and container—Dictograph Products Co.; Joseph Sinel, artist.

Peirce Johnson, chairman of the exhibition, said: "Today it isn't merely on the rare occasions when they climb the marble steps to museums that men and women receive their art education. It is every day in the year, in their purchases at grocery and drug-store of packages and jars of a thousand designs; it is when motoring past posters; it is in their homes in the evenings, turning over the advertisements in newspapers and magazines. The improvements in all these fields show that artists and designers of high merit are no longer neglecting the opportunities offered by commercial art."

Rockwell Kent is one of the artists of highest standing who are helping to demonstrate that none of that standing is lost when an artist puts his best work in commercial design, and THE ART DIGEST takes pleasure in reproducing his medal winning pen-and-ink.

The News and Opinion of Books on Art

Italy's Case

A heavy two volume history of Italian painting in the XIXth century has been brought out in Milan, Enrico Somare's "Sfida dei Pittori Italiani dell' Ottocento," and in reviewing it P. G. Konody of the London *Observer*, is of opinion that Italy, not France, was the birthplace of Impressionism and rebellion against academicism, and that Segantini's divisionism was a native product.

"In England, at least," says the critic, "and for the matter of that, in most European countries, Italian nineteenth-century painting is held in slight esteem. There is a fairly general notion that Canaletto, Guardi, and Pietro Longhi wrote the last chapter to the great book of Italian painting, that the nineteenth century in Italy, notwithstanding its enormous productivity, was a period of utter decadence and bombastic academism, and that Italy took no part, or a very subordinate part, in the revolutionary artistic upheavals of that century, marked in England by Pre-Raphaelitism, and in France by Impressionism. . . .

"Somare's historical survey may be a belated act of justice which will help to establish Italy's by no means negligible share in the anti-academic European movement of the mid-nineteenth century. . . . The author is in a position to give chapter and verse for his assertions and to prove by incontestable dates that in certain cases of analogy between revolutionary or epoch-making works by Italian and French painters, the Italians, far from following in the wake of the French masters, actually preceded them. They were animated by the same ambitions, the same aspirations, pursued a similar line of experimental research, and arrived at similar results.

"There can be no further question about the independence of Filippo Palizzi's re-

search which opened a new world to the young Italian painters in 1845; the Lombard initiative of Domenico Induno; the stimulus given by the polemics of the artistic circle that congregated in the 'fifties at the Café Michelangelo in Florence, and led to the foundation of the 'Macchiaioli' or 'spot-painters,' and the subsequent establishment of the schools of Pergentina and Resina.

"In the principles avowed by the Macchiaioli can be found the essence of Impressionism clearly stated several years before the beginning of Impressionism in France. These principles were concerned with colour, values, and relations, with the rendering of the impression of reality and actual life and movement as opposed to academic form. The means was the setting of colour-spot against colour-spot—hence the name 'Macchiaioli.' The main difference between the 'macchia' manner and the divisionism of the French Impressionists was the retention, in the one case of that local colour, the existence of which was denied by the Impressionists in their attempt to reproduce the effect of atmospheric vibration by the interplay of all the colours contained in the spectrum."

A Book on Decoration

"At last," says the New York *Herald Tribune*, "a book on interior decoration has appeared that will fulfill the purpose toward which so many volumes on the subject vainly aim—that of rendering real help to the everyday housekeeper in arranging her home attractively." The book is "On Decorating the House in the Early American, Colonial, English and Spanish Manner," by Helen Koues (Cosmopolitan Book Corp.).

"Its especial and distinctive virtue lies in its copious illustrations. Most amateurs cannot visualize architectural conception nor the effect of furniture and drapery arrangement, aided only by verbal description. Miss Koues emphasizes the importance of backgrounds in obtaining authentic period effects, and she uses the rooms of the American wing of the Metropolitan Museum and the Pennsylvania Museum as the best illustrations of her argument that panels, stairs, ceilings, floors and windows are as important in creating the atmosphere of a room as the furniture which is put into it. On the other hand, she gives her readers the advantage of vital details of decoration."

Mrs. Dale's Book "Sold Out"

The avidity with which the public bought Mrs. Chester Dale's book on the Dale collection, "Before Manet to Modigliani," betokens the interest that has developed in America in the modern art of France. The publisher, Alfred A. Knopf, released the book on Friday, April 19. On the following Monday the edition was exhausted and bookseller's orders could not be filled.

A French "Who's Who in Art"

France is now to have a "Who's Who in Art." A volume is to be published by M. Edouard Joseph, "Dictionnaire biographique des Artistes Contemporain," a collaboration of several authorities and critics, which will give sketches of painters, sculptors, illustrators and decorators who have studied and worked in France.

"Decorative Art"

"Decorative Art, 1929," has been issued by The Studio, Ltd., in London, at 7s. 6d. The *Christian Science Monitor* says: "This volume deals mainly with the new movement in architecture, and although this new movement, on a first acquaintance, may seem to glorify mechanical inventions and all that pertains to the present age of steel, concrete and labor-saving devices, yet careful reading of the informative articles it contains and attentive examination of the innumerable fine illustrations therein leaves one reader, at any rate, with the feeling that co-operation between the artist and machinery is not only possible, but necessary."

"The new architecture takes light, air, space and cheapness into special account in its planning, and one of its fundamentals might be said to be that design and beauty are not incompatible with the work of the machine. Examples may be seen in France, Belgium, Germany, Switzerland, Holland and Austria and at one or two places in England. Its chief exponents are M. Le Corbusier (who contributes a most interesting letter to the present volume), Messieurs Mallet-Stevens, Djo-Bourgeois, Gropius, Docker, Van der Rohe, Lurcat and Adolf Rading on the Continent and Mr. Thomas S. Tait in England.

"Established ideas of comfort are thrown over wholesale by all of them. There are no cozy corners or 'nooks' or 'dens' in the houses they design, for light and air are considered—and rightly—to be the chief necessities of any dwelling-place and sacrifices must be made to obtain the maximum of both. Something a trifle bleak and uncompromising results, it must be confessed, from a rather too rigid adherence to theory. The new style has yet to be softened a little, molded to suit ordinary temperaments.

"The similarity between the super-structure of a mammoth steamship and these compact steel and concrete houses has already been pointed out, among others, by Mr. Frederick Etchells in a recent number of *Drawing and Design* with excellent photographs of modern buildings and a liner's deck house juxtaposed to illustrate the argument. The resemblance is striking but it must be confessed that when the similarity is most marked the general appearance of the house is somewhat depressing."

"How to Appreciate Prints"

"How to Appraise Prints," by Frank Weitenkampf, chief of the print division of the New York Public Library, has gone into its fourth edition (Scribner's, \$3). "As the interest in prints is steadily increasing," says the *American Magazine of Art*, "it is not remarkable that a fourth edition of this admirable book is required. Certain revisions and corrections that seemed desirable to the author have been embodied, and several new illustrations have been added to elucidate the text. But for the most part it is the same book with which we are familiar and to which print collectors have for some time now resorted for information and guidance. Doubtless it has been responsible and will continue to be responsible for additions to the collectors' circle."



In the Realm of Rare Books and Manuscripts

A Forgery

The "Stradivarius papers," the discovery of which was sensationaly announced a couple of months ago and which were deemed so important that the Italian government sequestered them, are now declared to be forgeries. The two antique dealers of Bergamo who "discovered" them, Ravasio and Zanardi, are under arrest. They were not so lucky as the dealers who sold the Dos-sena faked sculptures.

The documents were said to have been discovered in the secret drawer of an antique piece of furniture. Among a number of letters to Antonio Stradivarius from distinguished clients they included a manuscript life of the great lutist and a treatise, said to be in his own hand, entitled "Lo Violino," containing the receipt for the famous varnish—hitherto a secret—used by Stradivarius to give tone to his instruments.

A family of lute-makers, Bisiach of Milan, fell into the trap, and believing that they were acquiring a treasure which should not be allowed to go to America, they purchased the collection for 50,000 lire (\$2,700) and spread the good news among their friends. Complications arose; the original owners of the piece of furniture where the documents were found came forward to claim them, and finally the authorities sequestered the manuscripts and sent them to the Brera library for expert examination.

Here was discovered that paper of an earlier period had been thoughtlessly used by the forgers, who had also forgotten that 17th century ink always contained vitriol; in addition there was every proof that the writing itself had been carried out with a steel pen, an article totally unknown in Stradivarius's day. There were other errors in dates and facts, such as a letter dated 1693 and purporting to have been written by Pope Benedict XIII (Cardinal Orsini), who, as a matter of fact, did not ascend the Papal throne until 1724.

The authorities are now anxious to ascertain the actual author or authors of these forgeries, as it is considered that neither Ravasio nor Zanardi is capable of having accomplished the trick unaided.

Barrie Manuscript for \$11,700

The original manuscript of Sir James Barrie's "The Twelve Pound Look" was auctioned in London for the benefit of the Newspaper Press Fund, for needy journalists, and was sold to Gabriel Wells, New York dealer, for \$11,700.

A Shaw Book Brings \$775

A first edition copy of Shaw's "Cashel Byron's Profession," in original blue paper wrappers, brought \$775 at auction in London.

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Rare Washington Display

A special exhibition of rare books, maps, autographs and manuscripts relating to the early history of America is being held in Washington at the Library of Congress, mainly through the courtesy of Maggs Brothers of London. There are 106 pieces.

The collection contains letters and documents signed by Charles V, Philip III and Philip IV, and proclamations by James I, including one for the arrest of Sir Walter Raleigh, and writings by or relating to Pomponius Mela, Amerigo Vespucci, Hernando Cortes, Sir Francis Drake, Sir John Hawkins, Martin Frobisher, Garcilasso de la Vega, Peter Martyr, Louis Joseph Montcalm, Captain Napier and Captain Kidd.

Among the rarest of the books is the first edition of the "Relacion" of Nunez Cabeza de Vaca, printed at Zamora in 1542, one of three copies known to have survived of the story of his journey from Tampa Bay to Old Mexico. Even rarer is the first edition of "Las Pragmaticas," by Juan Ramirez, printed at Alcala de Henarts in 1503, containing the decree of Ferdinand and Isabella under which convicts were to be banished to the lands discovered by Columbus. Only two copies of this book are known, the other being in the British Museum. Another exhibit is the "Trado da Sphera," by the Portuguese geographer, Pedro Nunez, Lisbon, 1537.

Gives Rare Persian Manuscript

Kirkor Minassian, New York dealer, has augmented the collection which bears his name in the Library of Congress with the gift of a copy of the "Divan" of Mir Ali Shir, who was the school-fellow of the Sultan Husain Mirza and a contemporary of the great Persian painter Bihzad. The manuscript, contemporary with the poet, is written in the beautiful Nastaliq style of calligraphy. The text, consisting of 10,000 couplets, is bordered with blue and gold lines, and has decorations in the same colors.

Dickens Exhibition in New York

The New York Public Library is holding an exhibition of Dickensiana, said to be the greatest ever organized in America. The Dickens Fellowship co-operated. Practically every important first edition and many rare, obscure Dickens items are there, as well as many original manuscripts. There are included material on plays made from Dickens's works, playbills and a group of portraits and relics.

Gives Manuscript to Nation

Wilfrid E. Voynich, dealer, of London and New York, has presented to the Library of Congress a XVth century vellum manuscript, of 62 folios, of the *Epistolae* ascribed to Phalaris, tyrant of Agrigentum. The work is rubricated, and two of the gatherings are palimpsest, having previously borne more ancient writings.

\$925 for Galsworthy First Edition

M. W. Scheuer, New York dealer, paid \$925, a record auction price for a John Galsworthy first edition, for "The Man of Property," which was published in 1906 at six shillings.

Napoleon's Novel

The discovery of the manuscript of a puerile sort of novel which Napoleon, tortured by disappointment in love, wrote in his early twenties, before he achieved military standing, is announced by *La Revue des Deux Mondes*. It was found in Poland, where it had been since 1822, when a Count Dzialynski bought it from Dr. Antoniowski, a surgeon who attended the Emperor when he died at St. Helena. It was discovered by Simon Askenazy, a Polish author, in Kornik Castle, the ancestral seat of the Dzialynski family.

It is called "Clisson et Eugenie," and in it Napoleon pitied himself tremendously. He had been jilted by his betrothed, Eugenie-Desiree Clery, whom he met in Marseilles in 1794, and who soon decided he was a failure. In the novel Napoleon figures as Clisson, and it has its denouement when the hero, sick at heart, after writing a letter to his faithless Eugenie, "took the head of a squadron, threw himself into the battle and died riddled with a thousand bullets."

In real life Eugenie married Bernadotte. Napoleon made her husband King of Sweden, and she long outlived the Emperor. But he kept the youthful manuscript with him until his death. Its authenticity is attested by documents written by the Duke of Bassano, Napoleon's minister of foreign affairs, and by Count de Montholon, the executor of Napoleon's will.

Livy Manuscript Brings \$7,275

At the Grupe auction rooms in Berlin a parchment manuscript of the ten books of Livy on the Second Punic War, produced in Ferrara for Lionello d'Este in 1449, was bought by Quaritch of London for \$7,275.

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A Review of the Field in Art Education

In Mexico

Anita Brenner in a recent article in *Creative Art* tells how the Mexican revolution (the old one, not the new one) opened up a new era of art education, and how the Secretariat of Education seized upon it and has created a renaissance.

Previous to the revolution in the Secretariat, she says, "in studios and in schools there was art delivered from Europe about the time of Maximilian, the copying of Greek casts, and the tracing of full-blown Renaissance embroidery patterns. Outside the studios, there were hundreds of anonymous artists modeling figures and decorating vases, painting portraits and miracles on tin to hang in shrines, illustrating ballads, decorating drinking-shop walls, unconcerned with anything outside of their own craft, and with their own old style and vigor. It is that way

still. The revolution in the Secretariat meant simply that the schools and studios looked about them, and were pleased by what they saw. . . .

"Adolfo Best-Maugard, the first pedagogical-artistic revolutionist, from copying Aztec pottery for archeological publication, discovered that a few very simple lines and curves compose this apparently intricate decorative style, moreover according to certain principles surely not prescribed, but a result of long development, good eyesight, love of surfaces and forms, and sober, sensitive craftsmanship. He discomposed this design into its lineal principles, seven primary elements, all variations or derivatives of the line and circle, used rhythmically and rarely broken or cut across each other. With this admirable definition of native design, applicable to date, and a carefully worked out sequence for teaching it, and models such as vases and lacquered gourds (which the pupils were accustomed to seeing and using and which were made by their fathers and mothers, their relatives in the country, and their ancestors), the public schools adopted the revolution. . . .

"The next stratum in the archives of design has hardly a reminiscence of the Best-Maugard *formale*. There is a sudden change, a new panorama, a slice of life, naïve, realistic, unfettered, such as is given in a street of drinking-shop murals or a shrine hung with *ex-votos* portraying miracles, which in Mexico are daily scenes. Here are parades, accidents, races, bull-fights, theaters, fires, executions, dances, devils, floods, gardens, canoes, flowers, airplanes, beggars, witches, animals, neighbors, national heroes, memorable battles, madonnas—all painted because the next experimenter, Manuel Rodriguez Lozano, was interested in the manner of life possessed by the people (in the medieval sense of the word). . . .

"Art for its own sake has been largely shifted to the Academy of Fine Arts, which cultivated and multiplied open air schools of painting in Mexico City, its suburbs, and later, other cities. Then came a school for sculpture, and a craft-center. They have no special formal method of teaching. Students, from six years to the twenties, go through the same course, which consists largely in being given crayons and paper, canvas and

brushes, by a young man who plays as they do with these things.

"The work done is not at sight easily separable from that done functionally for illustration in the regular schools. The subjects portrayed differ somewhat, but since in the regular or non-art schools stress is laid on placing events and subjects in the national scene, differences dwindle. In the art schools, each group tends slightly to develop its own special version of the common scene; and this version is sometimes vaguely traceable to that of the youthful *maestro*. But on the whole it is a workshop atmosphere, like so much of daily Mexico, where he who can learn is taught. And therefore the reverse happens too, and the style of the teacher occasionally reflects his student group."

Kopietz Heads Minneapolis School

Edmund M. Kopietz has been appointed director of the Minneapolis School of Art, filling a position which has been vacant for three years. He was formerly instructor in drawing, composition, illustration and anatomy at the art school of the Art Institute of Chicago. The announcement says: "The committee has made this appointment not with any idea of changing radically the operation of the school, but simply of completing its organization."



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A Review of the Field in Art Education



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*The Art Digest has become a directory
of the art schools of the United States.*

The Future

In the galleries of the Philadelphia School of Design for Women was shown a collection of the work produced by children in the Philadelphia school's, and Dorothy Grafly wrote in the *Public Ledger* a philosophical four columns on the development of art appreciation by means of the courses planned by modern educators.

"America has been seriously bitten by the culture bug," she says. "Adults who received education old-style are eager today to supply the deficiencies of that routine, and they fasten upon such broad subjects as art with a genuine desire to understand the whys and the wherefores of its production and its changes."

"Philadelphia educators, meanwhile, have their fingers on the American pulse, and their diagnosis of the case has led to the development of the present course in art appreciation that begins with the very first year of a child's school life, and leads him gradually through the grades and the high schools, feeding out to him a carefully planned art diet. The little child of 6 is today taught certain principles of order that many a grown person of 60 has never learned to appreciate."

After describing the art training of a child in the Philadelphia public schools, Miss Grafly asks: "What has axial balance or occult balance to do with business life or factory work? What has it to do with the cultivation of an appreciative public taste? Just this: it teaches order, it trains the mind, and through actual practice gives the child a grasp of art principles that, while simple enough, are so abstruse to the untrained adult mind that the adult falls prey to art charlatans whose chicanery would be

apparent to any child in the junior high school. . . .

"The public school course in art appreciation is not a course for the production of artists. What America needs before it is able to produce great creative artists is a general cultural intelligence and an appreciative art taste. It will be interesting to watch the development of that taste in the years to come, when children nurtured through the schools on the fundamentals of intelligent observation are called upon to demand from creative workers the best of which those workers are capable."

A Beautiful Catalogue

Quite the handsomest summer art school catalogue that has reached *THE ART DIGEST* is that of the Boothbay Studios, of which Frank Allen is the director. It contains ten decorations by Pauline Stiriss, whose elongated figures and formal landscapes, sculpturesque done with just a touch of modernism, are thrilling. If people ever start collecting art school catalogues this one will become a connoisseur's piece.

The text tells how Boothbay Harbor has an insularity that makes it ideal for art study and rest. There are no trolley cars. "Manufactories are unknown, factory and engine whistles are never heard," says the catalogue. "Until recently the only sirens were those of distant stations on the extreme and dangerous points of coast, coming down the wind when fog and storm made this protection necessary to mariners." Um!—until recently." One wonders what the new sirens, now come to Boothbay Harbor, are like, and whence they came. Are they paintable, and would they repay study?

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The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

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Berkeley, Cal.

BERKELEY ART MUSEUM—

May 20-June 8—Student work, Berkeley Public and Private Schools, Cal. School of Arts and Crafts, U. of Cal.

Los Angeles, Cal.

LOS ANGELES MUSEUM—

May—Fifth Annual Bookplate Exhibition; annual Spring show; Louis Kronberg; water colors, Anders Aldrin.

AINSLEY GALLERIES—

May—Paintings by Orrin White.

CALIFORNIA ART CLUB—

May—Group of Seven.

EBELLE CLUB—

May—Agnes Evelyn Nunn Miller.

STENDAHL GALLERIES—

May—Water colors and oils, Armin Hansen. To June 30—Nicolai Fechin, Walter Ufer, Paul Dougherty.

Oakland, Cal.

OAKLAND ART GALLERY—

To June 8—Creative work by Anna Head children. To June 12—Paintings, Frances Brookes.

Pasadena, Cal.

MILLS COLLEGE ART GALLERY—

May 20-June 9—Exhibition of student work.

PASADENA ART INSTITUTE—

May—Pasadena Society of Artists; Maynard Dixon; Mary Maison; C. H. Benjamin.

San Diego, Cal.

FINE ARTS GALLERY—

May—Cleveland Water Color Exhibition; paintings, Margot and Marius Boule; and annual Pacific Coast Photographic Salon.

EL PRADO GALLERY—

May—Pastels, drawings, Amy Dering Fleming; Edith Hamlin.

San Francisco, Cal.

CAL. PALACE OF THE LEGION OF HONOR—To Sept. 30—Exhibition of Contemporary American Sculpture.

EAST WEST GALLERY—

May—Paintings, John Emmet Gerrity; interior decoration, A. F. Marten; California Book Plate Society.

GALERIA BRAUX ARTS—

May 6-20—Paintings and wall hangings, Nelson Pool.

May 21-June 4—Childe Hassam.

PAUL ELDER & CO.—

May 6-31—Heraldic art, Leonard Wilson.

S. & G. GUMP CO.—

May—Water colors, Antonio Sotomayor.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA—

May 20-June 1—Ellen Cooper Baxley.

SANTA BARBARA SCHOOL OF ARTS—

To May 18—Paintings, prints, sculpture, crafts.

Santa Monica, Cal.

PUBLIC LIBRARY GALLERIES—

May—Paintings by Neil Warner.

Hartford, Conn.

CONN. ARCHITECTURAL LEAGUE—

May 20-June 1—Landscape Architecture (A. F. A.).

New Haven, Conn.

CONN. ARCHITECTURAL LEAGUE—

May 11-18—Landscape Architecture (A. F. A.).

Wilmington, Del.

WILMINGTON SOC. OF FINE ARTS—

May—Children of the Delaware Schools.

Washington, D. C.

CORCORAN GALLERY—

April-May—Architectural models and designs for the development of the national capitol.

PHILLIPS MEMORIAL GALLERY—

Until May 31—Arthur B. Davies Memorial Exhibition; permanent collection.

April-May—Paintings, Marjorie Phillips.

UNITED STATES NATIONAL MUSEUM—

May 10-July 1—Etchings, Warren B. Davis.

May—Cleveland Photographic Society.

GODDARD DUNTHORPE GALLERIES—

May 15-31—Etchings, R. W. Allen.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—

May—Ninth International Exhibition of Water Colors, 1st Chicago Photographic Salon.

ACKERMANN'S—

May—Portraits, Charles Sneed Williams.

CHICAGO GALLERIES ASS'N—

May—Members' show.

CHESTER M. JOHNSON GALLERIES—

May—Spring Exhibition (Paintings by master Impressionists).

Decatur, Ill.

DECATUR ART INSTITUTE—

May—Decatur City Schools.

Peoria, Ill.

ART INSTITUTE OF PEORIA—

May 17-June 1—Exhibition of students' work.

Rockford, Ill.

ROCKFORD ART ASSOCIATION—

May—Rockford City Schools.

Springfield, Ill.

SPRINGFIELD ART ASS'N—

May—Art loaned by Springfield collectors; Springfield camera show.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—

May—Paintings, Anthony Angerola; Netherlands furniture; XVth to XVIIIth century tapestries and small sculpture; bronzes by Paul Manship.

PETTIS GALLERY—

May 13-26—Paintings, Walter P. Prow.

May 27-June 9—Taflinger and pupils.

Richmond, Ind.

ART ASSOCIATION—

May—Richmond Public Schools.

Cedar Rapids, Ia.

THE LITTLE GALLERY—

June 1-July 6—Indian portraits, Winold Reiss; wood sculpture, John L. Clarke.

Des Moines, Ia.

DES MOINES ASS'N OF FINE ARTS—

May 15-31—Paintings and pastels, Mabel Dixon.

Ames, Iowa

IOWA STATE COLLEGE—

May 5-26—Japanese Prints (A. F. A.).

Iowa City, Ia.

IOWA STATE UNIVERSITY—

May 1-21—Original Illustrations (A. F. A.).

Emporia, Kan.

KANSAS STATE TEACHER COLLEGE—

May 20-June 20—Collection of water colors (A. F. A.).

New Orleans, La.

ISAAC DELGADO MUSEUM—

May 10-31—Combined circuit exhibitions of Southern States Art League, auspices A. A. of N. O.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—

May 5-26—Contemporary French Prints (A. F. A.).

Indefinite—Jacob Epstein collection of old masters; Conrad collection of prints.

To June 3—XVIIIth and XIXth century French paintings from the Wildenstein Galleries.

Boston, Mass.

BOSTON MUSEUM—

To June 1—Loan exhibition of XVIIth to XVIIIth century silver.

To June 5—Paintings by Kuniyoshi.

Through Summer—Etchings, Jacques Callot; early engravings; lithographs, Daumier and Fantin-Latour; prints by Turner, Meryon, etc.; woodcuts by Leighton and Daglish.

BOSTON ART CLUB—

To May 25—Caricature exhibition.

May 29-June 15—Business Men's Art Club.

CASSON GALLERIES—

May 15-June 15—Original clipper ship paintings; etchings by Arthur Briscoe.

DOLL & RICHARDS—

June 1 to Oct. 1—Miscellaneous paintings and prints.

GUIDO OF BOSTON ARTISTS—

To April 30—Paintings, A. T. Ripley.

To July 1—General Guild Exhibition.

GOODSPEED'S—

To June 1—Modern etchings.

GRACE HORN'S—

May—Contemporary Irish art; modern prints; sculpture; water colors, Barse Miller.

SOCIETY OF ARTS AND CRAFTS—

May 23-June 2—China and stained glass by Sidney T. Callowhill.

Cambridge, Mass.

FOGG ART MUSEUM—

May—Mayan art; William Blake; French paintings and drawings of the XIXth and XXth centuries.

Hingham, Mass.

THE PRINT CORNER—

May—Etchings, A. Hugh Fisher.

Worcester, Mass.

WORCESTER ART MUSEUM—

To May 26—Annual exhibition of modern decorative arts; modern drawings and prints.

Ann Arbor, Mich.

UNIVERSITY OF MICHIGAN—

May 1-21—International Print Exhibition (A. F. A.).

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—

To May 31—15th Annual Exhibition of American Art.

May 20-June 10—International Exhibition of Ceramic Art (A. F. A.).

SOCIETY OF ARTS AND CRAFTS—

To June 1—International exhibition of school work in Industrial Arts and Drawing.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—

May—Paintings, Abbott Gravé; Artists and Amateurs of Grand Rapids.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—

May 5-26—Etchings and wood block prints (A. F. A.)

Minneapolis, Minn.

MINNEAPOLIS INSTITUTE OF ARTS—

May—Sept.—English and continental china.

To July 18—Turner "Liber Studiorum" Prints.

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—

May—Kansas City Society of Artists.

FINDLAY ART GALLERIES—

May—Exhibition of etchings.

St. Louis, Mo.

CITY ART MUSEUM—

May—East Indian Paintings (A. F. A.); Students of St. Louis School of Fine Arts.

NEWHOUSE GALLERIES—

May—Water colors, Rudolph Dandler.

MAX SAKRON ART GALLERIES—

Indefinite—American and foreign paintings.

SHORTRIDGE GALLERIES—

June—Paintings, John J. Inglin.

Omaha, Neb.

OMAHA ART INSTITUTE—

May—Paintings, Rockwell Kent, Elisabeth Spalding; Omaha Camera Club.

Montclair, N. J.

MONTCLAIR ART MUSEUM—

To June 9—Water color show; paintings by Lillian Adams.

Newark, N. J.

NEWARK MUSEUM—

Indefinite—Medal making; articles costing not more than 50 cents; North African exhibit; primitive African art.

To May 31—Design in Industry (wallpaper and hardware).

May 21-June 21—Czechoslovakian exhibit.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—

May—Sculpture, Grace M. Johnson.

Binghamton, N. Y.

ART GALLERY AND MUSEUM—

May 1-30—Paintings, faculty of College of Fine Arts, Syracuse University.

Brooklyn, N. Y.

BROOKLYN MUSEUM—

To Aug. 1—Block prints assembled by Philadelphia Print Club.

PRATT INSTITUTE ART GALLERY—

May 13-31—American Book Illustrating.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—

To June 16-23d annual exhibition of selected paintings by American artists.

Elmira, N. Y.

ARNOT ART GALLERY—

To July 1—Exhibition of water colors (A. F. A.).

New York, N. Y.

METROPOLITAN MUSEUM—

Through Sept. 3—11th exhibition of American Industrial Art; Lehman collection of embroideries and costume accessories.

May—Japanese prints lent by Louis V. Lédoix; Italian liveries with heraldic galleons; water colors; masterpieces of prints; Japanese robes.

GRAND CENTRAL PALACE—

April 15-27—Architectural and Allied Arts Exposition, including Arts Council selection of "One Hundred Important Paintings by Living American Artists."

ART CENTER—

May—8th annual exhibition of advertising art; New York Society of Craftsmen; wood engravings; Mexican Craftwork.

AMERICAN FINE ARTS GALLERIES—

April 15-May 5—16th annual exhibition, Allied Artists of America.

ARTS COUNCIL (The Barbizon)—May—Art by residents of The Barbizon.

AINSLIE GALLERIES—May—Paintings, Jerome Blum; water colors, F. I. Bennett; XVIIIth century French masters.

ACKERMANN'S—To May 30—Etchings, Warren Davis.

AMERICAN WOMAN'S ASS'N—To June 30—Exhibition by artist members.

ANDERSON GALLERIES—To May 18—Water colors, John Wenger.

ARDEN GALLERY—March-May—6th annual exhibition, Landscape Architects.

BACCOCK GALLERIES—Summer—Paintings, water colors, etchings by American artists.

BROWN-ROBERTSON CO., INC.—Indefinite—Color prints by British and American artists; paintings.

BUCHANAN GALLERY—May—"Ships of the Sea," by Jacques La Grange.

BRUMMER GALLERIES—May—Paintings by Kikoine.

BUTLER GALLERIES—May—Decorative paintings; sporting paintings and prints.

COLONY BOOK SHOP—April—Prints by Marie Laurencin.

CORONA MUNDI—May—Old French masters.

DOWNTOWN GALLERY—May—Water colors, Joseph Pullet; lithographs, A. Wallswitz.

DUDENSING GALLERIES—April 29-May 19—Paintings by the summer competition winners of 1928.

To June 1—Paintings, Robert Fawcett, Michael Baxte.

EHREICH GALLERIES—To June 30—Old masters; Garden Furniture and Accessories.

G. R. D. STUDIO—To May 18—Exhibition, Kenne, Parker, Shiff, Tarkov.

May 20—Audrey Buller, Evelyn Bourne, Louis Ferstedt, F. Lewis.

DURAND RUEL—Summer—Exhibition of French paintings.

PASCAL M. GATTERDAM GALLERY—May—Paintings by American artists.

GRAND CENTRAL GALLERIES—May 1-Aug. 31—Annual Founders Show.

To May 18—Water oils by Charles Chapman.

GREENER ART GALLERY—Indefinite—Old and modern pictures.

HEERAMANECK GALLERIES—Indefinite—Asiatic works of art (sculptures, paintings, textiles, ceramics).

THE GALLERY OF F. JACKSON HIGGS—Indefinite—Old English masters.

INWOOD POTTERY STUDIO GALLERIES—Indefinite—Exhibition of pottery.

INTIMATE GALLERY—To May 18—Charles Demuth.

KLEINBERGER GALLERIES—Indefinite—Old masters.

LITTLE GALLERY—May 20-June 1—Antique mirrors. June 3-15—Table linens and center arrangements.

MACBETH GALLERY—Summer—Selected paintings by American artists.

MILCH GALLERIES—Summer—Special exhibition of paintings and sculpture by American artists; foreign and American etchings.

MUSEUM OF FRENCH ART—Through August—The Mrs. Leonard G. Quinlan Empire Collection.

MONTROSS GALLERY—May—Special exhibition of paintings by American and foreign artists.

MORTON GALLERIES—To May 25—Special exhibition of paintings, water colors, etchings and drawings.

NATIONAL ARTS CLUB—To Oct. 1—Summer exhibition by painter life members.

NATT' ASS'N WOM. PAINTERS & SCULPTORS—May 13-June 1—General exhibition.

NPWHOUSE GALLERIES—To July 1—Selected paintings by old masters and famous Americans.

NEW YORK SCHOOL OF FINE AND APPLIED ART (2239 Broadway)—May 17-21—Annual exhibition of the school.

PORTRAIT PAINTERS' GALLERY—Indefinite—Portraits by Americans.

RALPH M. PEARSON STUDIO—Indefinite—Modern hand hooked rugs by American artists.

PUBLIC LIBRARY—To Nov.—Making of an etching; recent additions to print collection.

REFINHARDY GALLERIES—To July 1—Old masters; modern French masters.

SALMAGUNDI CLUB—May 17-Oct. 15—Annual summer exhibition.

SCHULTHEIS GALLERIES—Permanent—American and foreign artists.

JACQUES SELIGMANN & CO., INC.—Permanent exhibition of ancient paintings, tapestries and furniture.

E. & A. SILBERMAN—Jan. to June—Old masters and antiques.

MARIE STERNER GALLERIES—To Sept. 1—Paintings and water colors by modern American and French artists.

VALENTINE GALLERIES—To Oct. 1—Modern French art.

VAN DIEMEN GALLERIES—Indefinite—Paintings by old masters.

WESTON GALLERIES—Exhibitions of contemporary art; old masters.

WEYHE GALLERY—To May 25—Drawings of Harlem by Stella Bloch.

May 27-June 15—Drawings and water colors by Candin, Littlefield, Melloy, Mruk, Nash, Post, Wilhelm.

HOWARD YOUNG GALLERIES—Until Oct. 1—Selected group of important paintings.

Saratoga Springs, N. Y.

SKIDMORE COLLEGE GALLERY—May 20-25—Annual exhibition by students.

Syracuse, N. Y.

SYRACUSE MUSEUM—May—Water colors, George Pearse Ennis.

June—Robert Reid.

Yonkers, N. Y.

May 6-31—14th annual exhibition, Yonkers Art Association.

Akron, O.

AKRON ART INSTITUTE—May—Annual exhibition, Akron Artists.

Cincinnati, O.

CINCINNATI MUSEUM—To Sept. 1—36th annual exhibition of ceramic art.

To May 19—Pastels by Frank Currier.

TRAXEL ART CO.—To May 25—Flower paintings by Cincinnati Women's Art Club.

Cleveland, O.

CLEVELAND MUSEUM OF ART—To June 3—11th annual exhibition by Cleveland Artists and Craftsmen; Peasant embroideries; Basket textiles.

CLEVELAND ART CENTER—May—Business Men's Art Club; rare American prints; Max Bachofen.

Columbus, O.

GALLERY OF FINE ARTS—May—19th annual, Columbus Art League.

Dayton, O.

DAYTON ART INSTITUTE—April 29-May 19—Paintings, Hugh Breckinridge; Dayton Etchers Society.

May 27-June 10—Exhibition by Dayton Art Institute School.

Youngstown, O.

BUTLER ART INSTITUTE—April—Paintings, John Enneking.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—April 22-May 22—Czech originals.

May 10-June 10—London posters.

Pittsburgh, Pa.

To Sept. 1—Modern etchings.

Philadelphia, Pa.

ART ALLIANCE—May—"Color-Music Neo-Impressionism," I. J. Belmont; water color exhibition.

To May 25—Drawings and prints by Jacques Callot.

PHILADELPHIA SKETCH CLUB—May 6-25—65th annual exhibition of sketches by Philadelphia artists.

PRINT CLUB—May—6th Annual Exhibition of American Etchers; Old Prints for Garden Lovers.

MUSEUM OF GRAPHIC SKETCH CLUB—May 18-June 8—Annual exhibition of the club.

UNIVERSITY MUSEUM—May 25-July 1—Gold treasure, etc., found in the royal tombs at Ur.

Providence, R. I.

R. J. SCHOOL OF DESIGN—May—Book bindings and illuminations by the Binders Guild.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—May 5-26—Studies for Mural Paintings (A. F. A.); Americana prints (fabrics) from Art Center; Daumier prints.

Fort Worth, Tex.

FORT WORTH MUSEUM—May 23-June 23—19th annual exhibition of selected paintings by Texas artists.

Houston, Tex.

MUSEUM OF FINE ARTS—May—4th annual, Texas Photographers.

HARZOG GALLERIES—May—Etchings, Paul Schwertner, Alfred Koch; Gilded Georgian Silver; Just Anderson pewter.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—May—Federation of Texas Painters.

MILAM GALLERIES—To June 30—Annual Exhibition of American Print Makers; ironcraft by Henry Wedemeyer.

Sherman, Tex.

EVA FOWLER ART LEAGUE—May 11-31—Paintings, Frank Klepper's.

Ogden, Utah

BIGELOW GALLERY—May—Paintings by a group of California artists; water colors by Mrs. Faun McKay.

Seattle, Wash.

ART INSTITUTE OF SEATTLE—To June 6—Architectural exhibit; Seattle Times soap carving contest.

SCHNEIDER ART GALLERIES—Indefinite—American and Foreign artists.

Appleton, Wis.

LAWRENCE COLLEGE—May—Pencil sketches by Stanley W. Woodward.

Milwaukee, Wis.

LAYTON ART INSTITUTE—May—Wood engravings, Clare Leighton; water colors, Helen Happin; bronzes, Bessie Potter Vonnoh.

MILWAUKEE ART INSTITUTE—May—Warren B. Davis; Gregory Prusnick; Modern American Paintings; Modern Interiors; pastel sketches by Jane Rehnstrand.

MILWAUKEE JOURNAL GALLERY—To July 12—Paintings by Frank V. Dudley, Roland Stewart Stebbins, Edward K. Williams; cement-fresco murals by Jessie Kalmack Chase.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—May—Paintings, Glenn Newell; etchings, Kasimir, Hormes, Wolf and Tigura.

Art and Music

Philadelphia and New York exchanged "art-and-music" exhibitions. Philadelphia liked what New York sent, but the New York critics were very unkind to what came up from Philadelphia. However, Philadelphia had already officially rejected it, and there were no hard feelings. I. J. Belmont's "color-music neo-expressionism" was seen at the Art Alliance and approved by the Quaker City critics. Karoly Fulop's panels for the music room of the new Philadelphia Public Library, which, as readers of *The Art Digest* know, were turned down by the trustees, were shown at the Grand Central Art Galleries, and the New York critics expressed anything but approval.

The *Times* said of the three Fulop panels, which are called "The Birth of Music": "To be entirely candid, they seemed to the reviewer pretty bad. Karoly Fulop is an able enough craftsman, and some of the incorporated designs are quite attractive; but the effect of the whole is conglomerate to the verge of chaos.

The *Sun* recalled how the panels were rejected by the Philadelphia officials after a group of Fulop admirers had commissioned them, and added: "Desperate young European artists who come to this country hoping to get rich quick may think that is the way to get on, but they should take warning by Mr. Fulop's fate. The trustee's turned him down, naturally. You may bulldoze part of the people part of the time, but you can't bulldoze Philadelphia trustees all the time."

In Philadelphia, the *Public Ledger* said of Mr. Belmont: "The artist creates compositions in paint with much the same feeling for technique as that inherent in the emotional creation of a musical theme. In composing he has been moved profoundly by the works of Wagner, and has been equally impressed by Wagner's own dream of uniting the arts. In his paintings he uses primarily the seven prismatic tones, which he compares to the seven tones of the octave."

The *Inquirer* called the pictures "extraordinarily beautiful instances of painting; of color, design and the expert application of pigment."

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"High Jinks"

In 1904 and 1906 the Copley Society of Boston held memorable exhibitions of caricature, and in connection with the celebration of its fiftieth anniversary it will again hold "high jinks," from May 14th to 25th at the Boston Art Club. The artists of Boston will express their opinion of each other. "Lampooning will reign supreme," says the *Transcript*, "and on the final day will take place the auction, at which will be dispersed at public sale more than one 'masterpiece' of noted contemporary artists. Only, of course, they will be the product of fellow artists, done in the spirit of buffoonery, but, more than likely, with a skill of imitation that will make difficult at first sight to detect the 'forgery.' Such was the case with the Whistler group of etchings in the 1906 exhibition—a show that was not soon forgotten by those who attended."

Among the rules laid down are these: "Exhibits must not exceed two rods by three rods (if you do not know what a rod is, consult the dictionary, not the Bible).

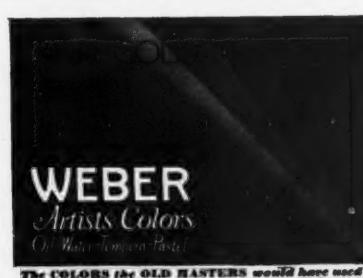
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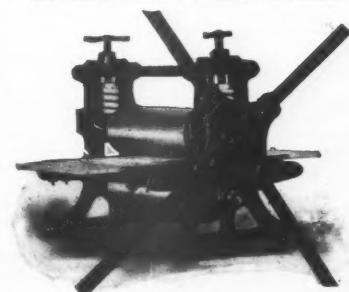
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Crowds Flock to Opening Show at Baltimore's New Art Museum



Baltimore's New Art Museum and Its Landscape Setting.

Baltimore has opened its new museum, and show after show is being arranged by its director, Meyric R. Rogers. The first set of displays consisted of the International Exhibition of Ceramic Art, the Jacob Epstein collection of old masters and the Conrad collection of etchings. The building has been crowded with visitors. The next exhibition will be a collection of modern French paintings.

"The museum," comments A. D. Emmart in the *Sun*, "has an atmosphere which does not weary or depress the visitor. There is nothing that is mausoleumish about it. Objects seem to fit naturally and rightly into their environment, and to have a good arrangement, something which cannot be said for a number of public galleries."

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